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A HANDBOOK TO THE PERFORMANCE OF
THE 48 PRELUDES & FUGUES OF J. S. BACH
ACCORDING TO THE RULES OF
THE OLD TRADITION

I

BY THE SAME AUTHOR

THE LOST TRADITION
IN MUSIC

Rhythm and Tempo in J. S. Bach's Time

FRITZ ROTHSCHILD

A HANDBOOK
TO THE PERFORMANCE OF THE
48 PRELUDES & FUGUES
OF J. S. BACH
ACCORDING TO THE RULES OF
THE OLD TRADITION

BOOK I. 1-24

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INTRODUCTION

This handbook deals with the performance of the Well-tempered Clavier by Johann Sebastian Bach according to the rules and conventions of his period. It is founded on the principles described in my book, *The Lost Tradition in Music: Rhythm and Tempo in J. S. Bach's Time*¹, which is concerned with the reconstruction of the old conventions, based on and illustrated by contemporary evidence.

By the early nineteenth century, when the Bach renaissance had its beginning, the conventions which had ruled composition and interpretation in Bach's time had already been forgotten, and it was no easy task to publish and edit Bach's music. In 1801 the first edition of the "48" appeared; this was followed, during the course of the nineteenth century, by many other editions, and still others have continued to appear up to our own day.

Some editors took great pains to give a faithful transcript of the original text but failed to make any suggestions as to its interpretation. Other editors—and by far the majority—supplied Bach's music generously with dynamics and other up-to-date markings, thus adapting it to the style of their own time.

Since it is true that, for instruction and study, the text alone is not sufficient, the annotated editions have for long been in general and almost exclusive use. Pianists thus get acquainted with the individual conceptions of editors rather than with the intentions of the composer. For example, the tempo marks for the first Prelude of the "48" range from Andante con moto to Allegro; in one edition the mode of playing is indicated by Non-legato, in another by Legato e tenuto and in a third by Egualemente. The following are some of the markings of editors in the nineteenth century and in our own time; they all refer to one piece—the first Prelude:—

| | | |
|-----------------|-------------------------------------|--------|
| Karl Czerny | Allegro | mm 118 |
| Hans Bischoff | Moderato | mm 112 |
| Hugo Riemann | Andante con moto | |
| Eugen D'Albert | Moderato, più tosto, non-legato | |
| Edwin Hughes | Moderato, semplice, legato e tenuto | |
| Feruccio Busoni | Moderato, egualmente | |

Least commendable of all the editions are those which are based on the technical possibilities of the instrument rather than on the spirit of the music. Unsurpassed as an example of misinterpretation and dis-

tortion of Bach's style is Karl Czerny's edition of the "48", which has influenced many generations of pianists and, unfortunately, still continues to do so to-day.

But even the best editors, well-known teachers and virtuosi among them, have never attempted to revive the rules of interpretation which were faithfully observed by Bach and his contemporaries. The purpose of this handbook is to acquaint the player with these rules and with the manner in which they were interpreted.

As text I have chosen Donald Francis Tovey's edition of the forty-eight Preludes and Fugues, with its valuable analysis of this work. Any other edition, however, can be used—provided that the markings of tempo, accentuation and dynamics supplied by the editor are disregarded.

The ornaments which appear in the forty-eight Preludes and Fugues are explained in all editions. Those who seek for more information are referred to Arnold Dolmetsch's *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries*, in which the treatment of ornaments is comprehensive and unsurpassed.

For reasons of economy, musical examples in the text have had to be kept to a minimum, and bar references are given in figures. Fingerings are not included, since I believe that this matter should be left to the individual player.

F.R.

May, 1954

ACKNOWLEDGEMENTS

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* Tovey edition. D sharp minor.

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TABLE OF EQUIVALENTS

| ENGLISH | | AMERICAN |
|----------------|---|--------------------|
| semibreve |  | whole note |
| minim |  | half note |
| crotchet |  | quarter note |
| quaver |  | eighth note |
| semiquaver |  | sixteenth note |
| demisemiquaver |  | thirty-second note |
| etc. | etc. | etc. |

PART I

RULES OF INTERPRETATION

a. TOUCH ON KEYBOARD INSTRUMENTS (Applies to all twenty-four Preludes and Fugues)

There is no doubt that the manner of playing keyboard instruments has changed considerably during the last two hundred years, if only for the reason that, compared with our modern pianoforte, the old instruments offered but limited technical possibilities. It is revealing to compare descriptions of Clavier-playing by pianists of the early nineteenth century with one by a musician of the middle of the eighteenth century—over half a century earlier.

Muzio Clementi (1752–1832). *Vollständigste Klavierschule* (ca 1826): “The best and most general rule is to hold the key throughout the full value of the note . . .

“Where the composer left the decision, whether to play legato or staccato, to the feeling of the player, the best rule to follow is: to play mainly and most of the time legato and to save the staccato for special cases in order to distinguish certain passages.”

Karl Czerny (1791–1857) is still more outspoken in recommending Legato as the normal touch. *Pianoforte School* (Three volumes, trans. by G. A. Hamilton, 1839): “The common legato is indicated by slurs; and it must be employed in all places where the author has not indicated particular expression. For in music, legato is the rule, and all other modes of execution are only exceptions . . .”

Friedrich Wilhelm Marpurg (1718–1795). *Anleitung zum Klavierspielen*, Berlin, 1755:

“A slur from one note to the following—if it be not on the same line of the staff—means that these notes should be rendered legato. Legato means that one must not lift the finger from the preceding note until the following one is played. Opposite to legato is staccato, in which the note is held, not according to its full value, but only for about half of it. This is indicated by dots

placed above or below the notes which are to be played staccato.

"In contrast to legato and staccato is the ordinary style of playing in which the finger is lifted from the key just before the following note is played. This ordinary playing—being always taken for granted—is never marked . . ."

Though the legato was the normal touch in the nineteenth century—as it still is to-day—it certainly was not so in Bach's time. The rendering of legato and staccato has hardly changed; the normal touch, however, which was "taken for granted" was quite different from these and was somewhat similar to our present non-legato.

Very significant was the normal touch when rendered simultaneously with sustained or tied notes. The finger playing the long note remained firmly on the key while the fingers using the normal touch were lifted from the keys in such a manner that the notes were separated from each other. Applied to Prelude XVIII (Book I) this manner of playing requires the following rendering:

Bar 1: The dotted crotchet G \sharp (l.h.) is lifted simultaneously with the sixth semiquaver (r.h.); the six semiquavers (r.h.) are rendered non-legato, i.e., slightly separated from each other; the first quaver (l.h.) is lifted with the second semiquaver (r.h.), the second quaver (l.h.) with the fourth semiquaver (r.h.) and the third quaver (l.h.) is heard by itself before the next notes in both hands are touched. The fourth, fifth and sixth quavers in both hands are well separated from each other; the dotted crotchet Fx (l.h.) is lifted simultaneously with the last quavers in both hands.

Bar 2: The six semiquavers (l.h.) are separated from each other; the crotchet B \flat (r.h.) is lifted with the fourth semiquaver (l.h.), and the crotchet G \sharp (r.h.) is lifted with the sixth semiquaver (l.h.); the second quaver D \sharp (r.h.) is lifted with the crotchet B \flat (r.h.) and with the fourth semiquaver (l.h.); the third quavers A \sharp and C \sharp (r.h.) are tied to the following quavers and are heard by themselves before the next notes in both hands are touched. The dotted crotchet Fx (r.h.) is lifted with the quavers A \sharp (r.h.) and C \sharp (l.h.); the quaver E (l.h.) is lifted with A \sharp and C \sharp (r.h.); the crotchet D \sharp (l.h.) is tied to the first note of the next bar and is heard by itself before the first notes of bar 3 are touched.

At the end of the eighteenth century, another musician of distinction, Daniel Gottlob Tuerk, repeated, almost in the same words, Marpurg's rules for the touch on the Clavier. In his *Klavierschule* (Leipzig and Halle, 1789) he wrote: "Playing in the normal manner—neither staccato nor legato—means that the notes should be held for slightly less than their full value. Therefore the notes in example (a) should be played as shown in (b) and (c). Where notes

are to be held for their full value, ten. or tenuto is written above them as in (d).



"Bach¹ wrote on page 112: 'the notes which are neither staccato, nor legato, nor tenuto are held for half their value'. Yet, in general, I do not consider this the best manner of playing, for (1) the character of the music might require some modification; (2) it almost cancels the difference between staccato and the normal touch; (3) if all the notes in non-legato are held for but half their value, with a rest on the other half, as shown in example (e) above, the rendering would sound too abrupt (chopped)."

b. SIGNIFICANCE OF TIME-SIGNATURES AND NOTE VALUES

The Lost Tradition, pp. 5-17

(Applies to all twenty-four Preludes and Fugues)

In Bach's notation the time-signatures and note values appearing in a piece were of far greater significance than is acknowledged today. The time-signature indicated the number of time-units and the number and distribution of stresses in the bar (see Rule C, p. 14).

The following list shows time-signatures, with their time-units, employed frequently by J. S. Bach:

| TIME-SIGNATURE | TIME-UNIT |
|----------------|-----------|
| C (4/4) | crotchet |
| 2/4 | crotchet |
| ♢2/2 | minim |
| Alla breve C | semibreve |
| Alla breve ♢ | semibreve |
| 3/2 | minim |
| 3/4 | crotchet |
| 6/4 | crotchet |
| 3/8 | quaver |
| 6/8 | quaver |

¹ Carl Philipp Emanuel: *Versuch über die wehre Art das Klavier zu spielen*.

TIME-SIGNATURE

9/8
12/8
6/16
12/16
24/16

TIME-UNIT

quaver
quaver
semiquaver
semiquaver
semiquaver

The time-signature, together with the note values, also determined the pace of a piece; the shortest notes in the combination of note values were called fast notes and they were decisive for the degree of pace.

Musicians of Bach's time distinguished, in the main, between two kinds of tempo—a slow one and a fast one—each of which had its own characteristic combination of note-values. The combination of crotchets (time-units), quavers and semiquavers always indicated a slow tempo—the semiquavers being the fast notes—a tempo corresponding to our present *adagio*, or ♩ = mm 40–60, thus:

Table 1 (T-S = time-signature; T-U = time-unit, FN = fast notes)

| T-S | T-U | FN | Tempo |
|-----|-----|-------------|---|
| c | ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ = mm 40–60 ♪ = 80–120 ♫ = 160–240 |

If under the same time-signature—with crotchets as time-units—the semiquavers were omitted, the fast tempo was indicated and the quavers became the fast notes, being rendered like the semiquavers in the slow tempo; hence the fast tempo was twice as fast as the slow one, or ♪ = mm 80–120, thus:

Table 2

| T-S | T-U | FN | Tempo |
|-----|-----|-------------|---|
| c | ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ = mm 80–120 = c (♪ ♪ ♪) ♪ ♪ = mm 160–240 = c (♫ ♫ ♫) ♫ |

The following table shows slow and fast tempo according to time-signature and note values:

Table 3*

| Slow Tempo | | | | Fast Tempo | | | |
|----------------|-----|----|----|---|-----|---|----|
| T-S | T-U | | FN | T-S | T-U | | FN |
| C | (P | P | P) | C | (P | | P) |
| $\frac{2}{2}$ | (P | P | P) | $\frac{2}{2}$ | (P | P | P) |
| $\frac{4}{4}$ | (P | P | P) | <i>ALLA BREVE</i> C | (P | P | P) |
| $\frac{3}{2}$ | (P | P | P) | $\frac{3}{2}$ | (P | | P) |
| $\frac{3}{4}$ | (P | P | P) | $\frac{3}{4}$ | (P | | P) |
| $\frac{5}{4}$ | (P | P | P) | $\frac{5}{4}$ | (P | | P) |
| $\frac{6}{8}$ | | (P | P) | $\frac{6}{8}$ | (P | | P) |
| $\frac{9}{8}$ | (P | | P) | $\frac{9}{8}$ | (P) | | |
| $\frac{12}{8}$ | (P | | P) | $\frac{12}{8}$ | (P) | | |
| | | | | $\frac{6}{16}$ $\frac{9}{16}$ $\frac{12}{16}$ | (P) | | |

The number and value of the time-units, as indicated by the time-signature, always appear in the first bar of Bach's compositions; where they do not correspond to the time-signature it may be assumed that the time-signature is not the original one but has been changed at a later period, when different rules of notation prevailed

Table 4

| First Bar | Correct time-signature | Time-signature of a later period |
|-----------|--|----------------------------------|
| P 2 P 2 | $\frac{2}{2}$ | C |
| - P 2 P | $\frac{2}{2}$ | C |
| 0 | { <i>ALLA BREVE</i> C <i>ALLA BREVE</i> $\frac{2}{2}$ | $\frac{2}{2}$ |
| 0 P P | $\frac{2}{2}$ | $\frac{2}{2}$ |

If a piece in slow tempo contained bars or sections with the note values indicating a fast tempo, these bars or sections were played in a tempo faster than the basic one. Conversely, if a fast piece contained bars or sections with the note values indicating a

* In Table 3 above, Slow Tempo, the note values in $\frac{6}{8}$ should read as those in $\frac{3}{4}$.

slow tempo, these bars or sections were played in a tempo slower than the basic one.

The tempo in Bach's compositions should be flexible, never rigid, and should be far removed from the straight jacket into which Bach's music is forced in many a present-day performance.

C. STRESSES ON TIME-UNITS: IN THEIR NORMAL POSITIONS AND ANTICIPATED



















(Applies to all twenty-four Preludes and twenty-four Fugues with the exception of Prelude XXIV.)

Stresses—as beats are called in this handbook—were the means by which the rhythmic pattern (accentuation) was conveyed; the time-signature indicated which time-units had to be stressed. If a stressed time-unit was tied to a note preceding it, the stress was shifted from its normal position to this anticipating note; in this case the separation should be more pronounced than in the normal non-legato, otherwise the two stresses would be too close to each other.

The stress was rendered by holding the stressed note slightly longer than the other notes. On instruments permitting an increase in the volume of tone, the stressed note was not only prolonged but was also somewhat increased in volume.

Table 5

Time-signatures, as employed by J. S. Bach, with the stressed time-units in their normal positions.

| Slow Tempo | Time-units |
|--|---|
| c  |  |
| $\frac{2}{4}$  |  |
| $\frac{3}{4}$  |  |
| $\frac{3}{2}$  |  |
| $\frac{3}{4}$  |  |
| $\frac{6}{4}$  |  |
| $\frac{6}{8}$  |  |
| $\frac{9}{8}$  |  |
| $\frac{12}{8}$  |  |

| Fast Tempo | Time-units |
|---|------------|
| c \bar{r} \bar{r} \bar{r} \bar{r} $\bar{r}\bar{r}\bar{r}\bar{r}$ $\bar{r}\bar{r}\bar{r}\bar{r}$ | \bar{r} |
| c \bar{r} \bar{r} \bar{r} \bar{r} \bar{r} \bar{r} $\bar{r}\bar{r}\bar{r}\bar{r}$ $\bar{r}\bar{r}\bar{r}\bar{r}$ | \bar{r} |
| ALLA BREVE | \circ |
| c \bar{r} \bar{r} \bar{r} \bar{r} \bar{r} \bar{r} \bar{r} | \circ |
| $\frac{3}{2}$ \bar{r} \bar{r} \bar{r} \bar{r} \bar{r} \bar{r} \bar{r} \bar{r} | \bar{r} |
| $\frac{3}{4}$ \bar{r} \bar{r} \bar{r} $\bar{r}\bar{r}\bar{r}$ $\bar{r}\bar{r}\bar{r}$ | \bar{r} |
| $\frac{6}{4}$ \bar{r} \bar{r} \bar{r} \bar{r} \bar{r} $\bar{r}\bar{r}\bar{r}\bar{r}\bar{r}\bar{r}$ $\bar{r}\bar{r}\bar{r}\bar{r}\bar{r}\bar{r}$ | \bar{r} |
| $\frac{3}{8}$ $\bar{r}\bar{r}$ $\bar{r}\bar{r}\bar{r}\bar{r}$ | \bar{r} |
| $\frac{6}{8}$ $\bar{r}\bar{r}$ $\bar{r}\bar{r}$ | \bar{r} |
| $\frac{9}{8}$ $\bar{r}\bar{r}$ $\bar{r}\bar{r}$ $\bar{r}\bar{r}$ | \bar{r} |
| $\frac{12}{8}$ $\bar{r}\bar{r}$ $\bar{r}\bar{r}$ $\bar{r}\bar{r}$ $\bar{r}\bar{r}$ | \bar{r} |
| $\frac{6}{16}$ $\bar{r}\bar{r}\bar{r}\bar{r}$ $\bar{r}\bar{r}\bar{r}\bar{r}$ | \bar{r} |
| $\frac{12}{16}$ $\bar{r}\bar{r}\bar{r}\bar{r}$ $\bar{r}\bar{r}\bar{r}\bar{r}$ $\bar{r}\bar{r}\bar{r}\bar{r}$ | \bar{r} |
| $\frac{24}{16}$ $\bar{r}\bar{r}\bar{r}\bar{r}$ $\bar{r}\bar{r}\bar{r}\bar{r}$ $\bar{r}\bar{r}\bar{r}\bar{r}$ $\bar{r}\bar{r}\bar{r}\bar{r}$ $\bar{r}\bar{r}\bar{r}\bar{r}$ $\bar{r}\bar{r}\bar{r}\bar{r}$ | \bar{r} |

Source material for Rules *b* and *c*:

J. G. Walther: *Musikalisches Lexikon*, 1732.

J. Quantz: *Versuch einer Anweisung die Floete traversière zu spielen*, 1752.

F. W. Marpurg: *Kritische Briefe ueber die Tonkunst*, 1760.

J. J. Rousseau: *Dictionnaire de Musique*, 1768.

D. G. Tuerk: *Klavierschule*, 1789.

J. G. Albrechtsberger: *Gruendliche Anweisung zur Komposition*, 1790.

d. RESTS REPLACING STRESSED NOTES

(Applies to Preludes I, IV, V, VI, VII, IX, XII, XIV, XVI, XVII, XVIII, XIX, XX, XXI, XXII, XXIII; and to Fugues I, II, III, IV, VI, VII, VIII, IX, X, XI, XII, XIII, XIV, XVI, XVII, XVIII, XIX, XX, XXI, XXII, XXIII, XXIV)

Rests replacing stressed notes, like the stressed notes themselves,

were held longer than was indicated by their value. In his *Versuch einer Anweisung die Floete traversière zu spielen*, Joachim Quantz gave a precise description of how long such rests should be held when he wrote:

"Where short rests appear instead of stressed notes one must take great care not to begin the note which follows the rest too soon; for example, if the first of four semiquavers is replaced by a rest, one must prolong this by half its proper value, as the following note must be shorter than the first one. The same applies to demisemiquavers . . ."

e. UNEVEN PLAYING RESULTING FROM c, d.

The Lost Tradition, p. 173

(Applies to all twenty-four Preludes and Fugues with the exception of Prelude XXIV)

If we hold stressed notes, or the rests which replace them, for longer than their written value, we must do so at the expense of passing notes, and this inevitably results in uneven playing. To the musician of the past, such uneven playing was as natural as is an even rendering to-day. Since it was taken for granted, it was never marked; on the contrary, if a composer wanted an even rendering he had to indicate it by special marks, as Arnold Dolmetsch pointed out when he wrote (*The Interpretation of the Music of the XVII and XVIII Centuries*):

"This uneven playing of passing notes was so universally understood that when even playing was required the composer gave special directions to that effect."

This manner of playing can be traced back to the very beginning of instrumental music.

If a crotchet (time-unit) consisted of two quavers, the first was held longer than its written value and consequently the second was shortened. Still more pronounced was the uneven playing if a crotchet consisted of four semiquavers; in this case the first semiquaver was prolonged and the second was shortened, though less so than the third and fourth. How long stressed notes should be held was explained by Quantz in his *Versuch*:

" . . . Stressed notes—whenever possible—should always be emphasised more than passing notes. According to this rule, the fast notes in a piece in moderate tempo or in Adagio must be rendered somewhat unevenly, regardless of their even appearance; that is to say that stressed notes . . . are held slightly longer than passing notes . . .; yet they should not be held as long as if they had dots . . ."

f. SYNCOPATIONS AND DISSONANCES

The Lost Tradition, pp. 170, 171, 173, 175

(Applies to all twenty-four Preludes and Fugues with the exception of Prelude II)

Syncopations and dissonances received more emphasis, that is to say they were held longer, than ordinary stressed notes. A distinction was made between two kinds of dissonances: those formed by notes not played simultaneously and those formed by intervals. The first kind should be rendered in such a way that the first note is distinctly audible before the second note is sounded, even when other notes are played simultaneously with the first note. From the earliest stages of the instrumental music of our era up to the end of the eighteenth century almost all authors of books on music stressed the importance of dissonances; I shall quote only two: Girolamo Frescobaldi (1614) and C. P. E. Bach (1753).

Girolamo Frescobaldi (quoted from Arnold Dolmetsch *The Interpretation of the Music of the XVII and XVIII Centuries*): "The beginnings of the Toccato should be played adagio and arpeggiando; the same applies to the syncopations and discords even in the middle of the pieces . . ."

C. P. E. Bach (*Versuch ueber die wahre Art das Clavier zu spielen*): "It may be remarked, however, that in general dissonances will be played more strongly and consonances more softly, because the former emphatically arouse the emotions and the latter soothe them . . ."

g. DOTTED NOTES

(Applies to Preludes IV, VII, VIII, X, XII, XIV, XVI, XVII, XVIII, XIX, XXI, XXIV; and to Fugues I, III, V, VII, VIII, IX, XI, XII, XIII, XIV, XV, XVI, XVII, XVIII, XIX, XX, XXI, XXIII, XXIV)

In Bach's time the note—or notes—after a dotted note was shortened, since the dot was held longer than was indicated by its value. This convention was applied only if the dot and the following note belonged to the same time-unit. There was, however, a difference in the rendering of dotted notes in slow and in fast tempo. In slow tempo—as, for instance, in C with semiquavers—semiquavers and demisemiquavers after a dot were shortened, while quavers were held for their full value. In fast tempo—as, for instance, in C with quavers—all notes shorter than the

time-units were shortened. This convention of prolonging the dot at the expense of the following note was later expressed by writing two dots instead of one. Leopold Mozart, who was probably the first to use two dots, wrote in his *Geigenschulde* (1756): “. . . The dot should always be prolonged . . . It is advisable to indicate this prolonging of a dot. I, at least, have often done so and have conveyed my interpretation by writing two dots and by diminishing the value of the following note, thus:

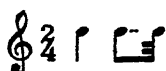
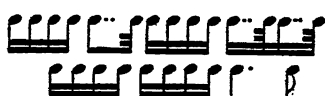
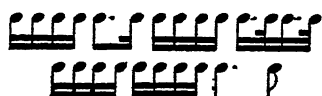


Table 6

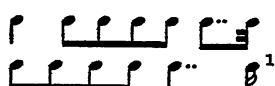
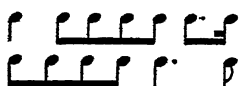
Slow Tempo Notation

Rendering



Fast Tempo Notation

Rendering



If a tied note replaced a dot, the following note was rendered like a note after a dot:

Notation

Rendering

Notation

Rendering



If one part had a dotted quaver followed by a semiquaver and the other part a dotted semiquaver followed by a demisemiquaver, the two notes following the dots were played simultaneously:

Notation

Rendering



¹ D. G. Tuerk (*Klavierschule*).

or, in another combination

Notation



Rendering

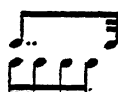


If one part had a dotted quaver followed by a semiquaver and the other part four semiquavers, the semiquaver following the dot was played after the fourth semiquaver:

Notation



Rendering

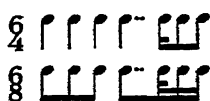


In compound time only the first note after the dot was shortened, because the following notes do not belong to the same time-unit as the dot:

Notation



Rendering



The rendering of dotted notes as described in the preceding examples was taught by almost all authors of books on music throughout the eighteenth century. Joachim Quantz, C. P. E. Bach, D. G. Tuerk and others devoted long sections to this subject. The examples given by Quantz and Tuerk are in complete agreement with the above, while examples given by C. P. E. Bach often reflect the performance of the *Style Galant*.

h. QUAVER AND SEMIQUAVER RUNS IN BOTH HANDS SIMULTANEOUSLY

The Lost Tradition, p. 170

(Applies to Preludes III, IV, V, VII, X, XI, XIV, XV, XVII, XVIII, XIX, XXIII, XXIV; and to Fugues I, III, IV, V, VII, VIII, IX, X, XI, XII, XIII, XIV, XV, XX, XXI, XXII, XXIV)

Of quaver or semiquaver runs in both hands simultaneously

G. Frescobaldi said in the preface to Volume I of *Toccatas* (1614) (quoted from Arnold Dolmetsch *The Interpretation of the Music of the XVII and XVIII Centuries*): "When you find any passage of quavers and semiquavers to be played together for both hands, you must not play it too fast; . . ."

The author of this book firmly believes that Frescobaldi's rule was still used in Bach's time; by employing it, an effect was achieved similar to that of a *ritardando* to-day.

i. DEMISEMIQUAVERS AND SHORTER NOTES

The Lost Tradition, pp. 170, 171, 184-6

(Applies to Preludes II, V, VII, X, XIII, XVI, XXI;
and to Fugues I, V, XV)

Demisemiquavers and shorter notes were not played twice, or more, as fast as semiquavers, but were played like semiquavers. I shall quote a French musician of the late seventeenth century and a German musician of the early eighteenth century, both of whom described such a rendering of demisemiquavers and shorter notes.

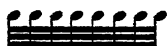
Nicolas Gigault, *Livre de Musique de l'Orgue* (from the Preface): "Notes with several tails need not frighten you for you should regard them as if they were just semiquavers . . ."

J. D. Heinichen, *Der Generalbass in der Musik*, 1728: "We need not spend much time over demisemiquavers, i.e., notes with three tails. If a beginner finds these notes in a lesson . . . he has only to imagine them all with one tail less, regardless of whether they appear by themselves or in combination with semiquavers; they can then be treated according to the ordinary rule and the problem is solved . . ."

Both musicians agreed that demisemiquavers should be treated like semiquavers, but neither of them described the procedure when notes of larger value occurred within the same time-unit. The following rendering is recommended:

If a time-unit consists of eight demisemiquavers they should be played like semiquavers or slightly faster, according to the character of the piece.

Notation



Rendering



If a time-unit consists of two semiquavers and four demisemi-

quavers, the semiquavers should be played approximately like quavers and the four demisemiquavers like semiquavers.

Notation

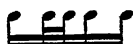


Rendering



If a time-unit consists of one semiquaver, two demisemiquavers and two semiquavers, the semiquavers should be played approximately like quavers and the demisemiquavers like semiquavers.

Notation

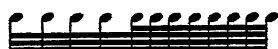


Rendering



If a time-unit consists of four demisemiquavers and eight hemidemisemiquavers, the four demisemiquavers should be played approximately like quavers and the hemidemisemiquavers like semiquavers.

Notation



Rendering



The rhythmic pattern, as indicated by the time-signature, is not affected by the change of values. All other combinations of semiquavers with shorter notes should be rendered according to this pattern.

Where demisemiquavers are written out as ornaments they are not affected by this rule but should be treated as ornaments.

k. SECTION ENDINGS

The Lost Tradition, pp. 170, 172, 183, 184

(Applies to Preludes I, II, IV, V, VI, VII, VIII, IX, X, XII, XIII, XIV, XVI, XVII, XIX, XX, XXII, XXIII, XXIV; and to all Fugues with the exception of XXI and XXIV)

Section endings should be conveyed to the listener. This is done by drawing out the notes leading to the end of a section and by holding the note which marks the end longer than a note with a normal stress, even if it is a short note (a quaver or semiquaver) or if it belongs to a Fugue-subject. The ending of a short section should be less pronounced than that of a longer one; most pro-

nounced of all should be the ending of a whole part of a piece. After a section ending has been conveyed in the above manner, the tempo should be resumed.

G. Frescobaldi, 1614 (quoted from Arnold Dolmetsch: *Interpretation of the Music of the XVII and XVIII Centuries*): "On the last note of the shakes, or passages by skips or degrees, you must pause, even if this note is a quaver or semiquaver, or unlike the following note, for such a stop avoids confusion between one phrase and another."

J. Quantz (*Versuch einer Anweisung die Floete traversière zu spielen*, 1752): "Thoughts which belong together should not be separated, just as there should be a division when one musical thought comes to a close and a new thought begins without pause or break; especially is this so when the last note of one idea and the first note of the next are one and the same."

ITALIAN MARKS

Of the forty-eight Preludes and forty-eight Fugues, only six have Italian marks which may be presumed to be from Bach's hand. Since, in Bach's day, the tempo was fully indicated by the time-signature plus note contents, these marks, which to-day convey various grades of pace, must then have had another meaning.

Each time-signature plus combination of note values indicated one specific tempo and one specific rhythmic pattern (see rules *b* and *c*). In order to express a wider range of rhythmic pattern and tempo than could be achieved by these means alone, other marks had to be used and Italian terms were chosen for this purpose.

The following are the marks used by Bach in *The Well-Tempered Clavier*:

Presto (Preludes II, X) diminished the number of stresses and indicated a tempo almost twice as fast as that indicated by time-signature plus combination of note values (*The Lost Tradition*, pp. 53, 74-82).

Allegro (Prelude II) always implied "gay"; it could change the rhythmic pattern, as indicated by the time-signature, if the first bar of the accompanying voice showed a reduced number of stresses. It had no influence on tempo (*The Lost Tradition*, pp. 54, 83-90).

Andante (Prelude XXIV) indicated its linguistic meaning of "walking"; it cancelled the stresses and hence the uneven playing.

It did not affect the tempo (*The Lost Tradition*, pp. 53, 69–83).

Largo (Fugue XXIV) doubled the number of stresses as indicated by the time-signature but had no influence on the tempo (*The Lost Tradition*, pp. 52, 53, 63–69).

Adagio (Prelude II) doubled the number of stresses as indicated by the time-signature and signified a tempo twice as slow as that indicated by the time-signature plus note values (*The Lost Tradition*, pp. 52, 54–63).

In addition to the rules described in the previous pages, the following conventions should also be mentioned, although they appear less frequently in the “48” than do rules *a* to *k*.

Slurred Notes

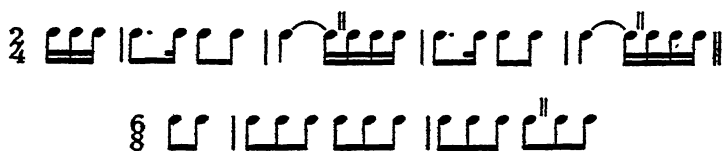
Wherever two notes were under a slur, the first note was held longer than the second; but three or more notes under a slur cancelled the normal uneven rendering, indicating that these slurred notes were to be rendered evenly, one like the other.

When Quantz explained uneven playing (see rule *e*., p. 11), he continued by saying: “Exceptions to this rule are (1) quick passages in very fast tempo where time does not allow the notes to be rendered unevenly, and where the prolonging of the notes and the emphasis is possible on the first note only . . . (2) if more than two notes, that is four, six or eight notes, have a slur.” (*The Lost Tradition*, pp. 173, 175.)

Phrasing

Another convention concerned phrasing. Whether a piece began on, before or after the beat was significant, for the beginning determined the structure of the whole piece. If a piece began before or after the beat, this division (which was called “Einschnitt” by the German musicians of the eighteenth century) had to be repeated in all corresponding places.

D. G. Tuerk gave the following examples in his *Klavierschule* (1789):



In explaining these examples Tuerk wrote: “The finger must be lifted immediately from the notes which are meant to be separated from the following ones, in order to convey the division.”

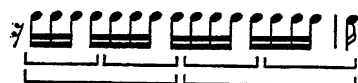
Tuerk continued by saying that "careful composers" indicated such phrasing divisions by their notation, and he gave the following example:



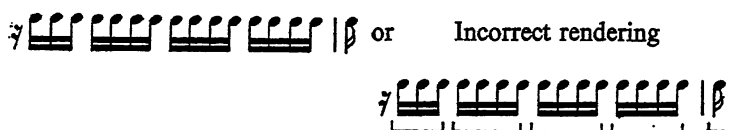
The following example illustrates the employment of this rule:

Correct rendering

Rhythmic pattern of beginning

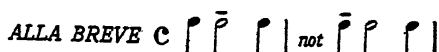


Incorrect rendering



Shifting of Stresses

The last convention to be mentioned concerns the shifting of stresses from their normal positions to notes of larger value in the same time-unit. For example:



This shifting of stresses is related to syncopation and was known, in the eighteenth century, under the name of "Lombardic Style". (*The Lost Tradition*, p. 178.)

PART II

ANALYSIS OF
EACH PRELUDE AND FUGUE

PRELUDE I. C MAJOR

Rules to be applied (see pp. 9-24):

- a.* Touch on keyboard instruments
- b.* Significance of time-signatures and note values
- c.* Stresses on time-units: in their normal positions and anticipated
- d.* Rests replacing stressed notes
- e.* Uneven playing resulting from *c*, *d*
- f.* Dissonances
- k.* Section endings

COMMENTS

- a.* Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b.* C (♩ ♪ ♩) ♩ = mm 40-60; four time-units in the bar. A tempo of ♩ = mm 60, or slightly faster, is recommended.
- c.* Time-units in their normal positions, followed by anticipated time-units, occur in every bar except the last; in such cases the separation between the time-units should be more pronounced than in the normal non-legato, otherwise the stresses would follow each other too closely.
- d.* Quaver or semiquaver rests, replacing stresses, occur in every bar except the last.
- f.* Dissonances formed by stressed notes not played simultaneously occur in bars 2, 6, 8, 10, 16, 18, 21, 24, 26, 27, 28, 30, 31, 34.
- k.* Section endings occur in bars 4, 11, 19.

GENERAL REMARKS

The whole piece should be rendered—more or less—in one tone;

a resonant forte is suitable. Bars 24 to 31, however, permit an exception to this: bar 24 may be played piano, bar 25 slightly louder, and so on, until the full forte is reached in bar 33. The increase of tone must be by stages, i.e., a whole bar at each increased level of tone. A uniformly graded crescendo, in the modern style, would render the stresses ineffective.

FUGUE I. C MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- h. Semiquaver runs in both hands simultaneously
- i. Demisemiquavers
- k. Section endings

COMMENTS

- a. Normal touch.
- b. C (♩ ♪ ♫) ♩ = mm 40-60; four time-units in the bar. A tempo of ♩ = mm 40 is recommended.
- c. Remember that when a time-unit in its normal position is followed by an anticipated time-unit, the separation between these should be more pronounced than that resulting from the normal non-legato touch, so that the two stresses are not too close to each other.
- d. Rests replacing stressed quavers occur in bars 1, 2, 4, 5, 7, 9, 10, 12, 14, 15, 17, 19, 20; rests replacing stressed semiquavers occur in bars 6, 11, 26.
- f. Syncopations occur in bars 6, 12, 13, 23, 24. Dissonances formed by stressed notes not played simultaneously occur in bars 3, 4-5, 5, 6, 8, 8-9, 9-10, 11, 11-12, 12, 12-13, 13, 15, 15-16, 17, 18, 19, 20, 20-21, 21, 21-22, 23, 24, 24-25, 25, 26; dissonances formed by stressed intervals occur in bars 7, 9, 15, 20, 21, 23.
- g. Dotted quavers occur in bars 1, 3, 4, 5, 6, 7, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 21, 22, 24, 25, 26, 27.
- h. Semiquaver runs in both hands simultaneously occur in bars 25, 26.

- i. The two demisemiquavers at the end of bar 18 are an embellishment and, therefore, are played in the ordinary way. The demisemiquavers in bars 26 and 27 should be played not twice as fast as semiquavers but only slightly faster; in the last bar the first demisemiquaver, tied to the preceding quaver, is held slightly longer than is indicated by its value, and the following demisemiquavers are rendered like accelerated semiquavers.
- k. Section endings occur in bars 4, 10, 14, 24.

GENERAL REMARKS

The structure of the subject is determined by its beginning after the beat and this pattern must be observed in corresponding places throughout the Fugue.

The whole piece should be played in a more or less resonant forte.

Notes which are held for more than one bar may be renewed.

PRELUDE II. C MINOR

Rules to be applied (see pp. 9–24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- e. Uneven playing resulting from c
- i. Demisemiquavers
- k. Section endings

The meaning of:

- 1. Presto
- 5. Adagio
- 2. Allegro

COMMENTS

- a. Normal touch.
- b. $C(\text{♩} \text{♩} \text{♩}) \text{♩} = \text{mm } 40\text{--}60$; four time-units in the bar. A tempo of $\text{♩} = \text{mm } 60$ is recommended.
- k. Section endings occur in bars 4, 14; both these sections end on four semiquavers and this should be conveyed by playing these four semiquavers evenly and slightly drawn out. The uneven playing is resumed on the next time unit.
- 1. Bar 28 is marked Presto, which indicates a tempo faster than that of the time-signature plus note values. The number of

stressed time-units is reduced from four to two. The stresses occur on the first and ninth semiquavers. At the beginning of bar 28 a semiquaver rest replaces a stressed note and should be held longer than is indicated by its value.

5. The Adagio in bar 34 indicates a tempo almost twice as slow as that of the time signature plus note values, with an increased number of stresses. A tempo of $\text{♩} = 40-56$ is recommended.
2. The term Allegro was often used to re-establish the tempo and rhythmic pattern of the beginning; thus the tempo of the last four bars is again $\text{♩} = \text{mm } 60$, with four stressed time units in the bar.

GENERAL REMARKS

In Tovey's edition of the "48" the three semiquavers at the beginning of bars 25, 26, 27 are connected by a beam while the fourth semiquaver stands by itself. In other editions, however, all four semiquavers are connected by a beam. Tovey's edition should be given preference, for its notation indicates the phrasing these four semiquavers should receive.

It is recommended that the three semiquavers at the beginning of bars 25, 26, 27 be played in tempo rubato, the fourth semiquaver being regarded as an upbeat to the second time unit which, with the third and fourth time units, should be rendered in the usual way.

In bars 28 and 29 the right hand should predominate, in bars 30, 31, 32 the left hand and in bar 33 again the right hand.

The demisemiquavers of the first time unit in bar 34 should be scarcely faster than accelerated semiquavers; the first four of the eight hemidemisemiquavers of the second time unit should be rendered almost evenly and the remaining four unevenly; the demisemiquavers of the third time unit should be rendered unevenly, the four demisemiquavers of the fourth time unit evenly and the following hemidemisemiquavers unevenly.

The semiquaver rest in bar 35 is held longer than is indicated by its value, and the dissonances B \sharp (r.h.), C (l.h.), B \sharp (l.h.) should be emphasised; the semiquaver after the dot is very short.

It is recommended that the first semiquaver of the first and third time units in bar 36 be held slightly longer than an ordinary stressed semiquaver.

In bar 37 special emphasis should be given to the anticipated notes.

FUGUE II. C MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- k. Section endings

COMMENTS

- a. Normal touch.
- b. C (♩ ♪ ♪) ♩ = mm 40-60; four time-units in a bar. A tempo of ♩ = mm 60 is recommended.
- d. Rests replacing stressed quavers occur in bars 1, 3, 7, 8, 9, 10, 11, 12, 15, 16, 17, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30; rests replacing stressed semiquavers occur in bars 5, 17, 18, 25.
- f. Syncopations occur in bars 2, 4, 8, 12, 16, 21, 31. Dissonances formed by stressed notes not played simultaneously occur in bars 17, 18, 19, 23-24, 24, 24-25, 26, 31; dissonances formed by stressed intervals occur in bars 13, 14, 16, 21, 26, 28, 29, 30, 31.
- k. Endings of short sections occur in bars 3, 5, 7, 9 and of a longer section in bar 13.

GENERAL REMARKS

The Fugue opens after the beat and this determines the structure of the subject; this must be observed in corresponding places throughout the piece. The semiquavers in the first and in all similar bars should be played in a lively manner.

It is recommended that enough time be allowed for rendering the stressed notes F♯ (third time unit in the l.h., in bar 4), E♭ (syncopated note r.h. bar 4) and A♯ (third time unit l.h. bar 4), as the stresses follow each other in quick succession; the same pattern should be observed in the corresponding bars 8, 12, 16, 21, 31.

Sufficient time should also be allowed for covering the considerable distance between the first and the second semiquavers in bar 10 (l.h.) and bar 14 (r.h.). In bar 14 it is recommended that the stress on the first semiquaver of the third time unit be prolonged, otherwise the semiquavers E♭ and E♭ would follow each other too closely.

In bar 24 the minims must be audible for their full value: the non legato touch is the means for achieving this effect. Notes which are held for more than one bar may be renewed.

PRELUDE III. C SHARP MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- e. Uneven playing resulting from c
- f. Dissonances
- h. Semiquaver runs in both hands simultaneously

COMMENTS

- a. Normal touch.
- b. $3/8$ (♩ ♪) ♩ = mm 80-120; three time-units (quavers) in the bar. A tempo of ♩ = mm 120 is recommended.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 7-8, 15-16, 23-24, 53-54; dissonances formed by stressed intervals occur in bars 67, 68, 71, 72, 74, 78, 81, 82, 91, 92, 95, 96.
- h. Semiquaver runs in both hands simultaneously occur in bars 8, 16, 24, 54.

GENERAL REMARKS

Beginning with bar 63, the quavers in the left hand are released at the same time as the off-beat semiquavers.

The six semiquavers in bars 97 and 98 are written differently from the six semiquavers in all the other bars. With this notation, observed in Tovey's edition but omitted in some others, a different phrasing of semiquaver runs is indicated. While up to bar 97 groups of six semiquavers are connected by a beam, in bars 97 and 98 groups of three semiquavers are connected by a beam. This separation between each group of three semiquavers must be more pronounced than in ordinary non-legato playing. The rhythmic pattern of three stresses in the bar, however, is in no way influenced by this notation.

The semiquaver runs in bars 8, 16, 24, 54 are equivalent to a poco ritardando, a mark not known in Bach's time.

The three quavers in bar 103 receive one stress only, on the first quaver (see Part I, rule c— $3/8$ without semiquavers).

FUGUE III. C SHARP MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- h. Semiquaver runs in both hands simultaneously
- k. Section endings

COMMENTS

- a. Normal touch. Special attention should be paid to tied notes played simultaneously with notes rendered in the normal non-legato.
- b. C (♩ ♪ ♪) ♩ = mm 40-60; four time-units in the bar. A tempo not slower than ♩ = mm 60 is recommended.
- d. Rests replacing stressed quavers occur in bars 1, 3, 5, 7, 8, 9, 10, 12, 13, 14, 16, 17, 18, 19, 22, 26, 28, 29, 31, 32, 33, 34, 35, 36, 37, 44, 46, 49, 50, 51, 55; rests replacing stressed semiquavers occur in bars 24, 54.
- f. Syncopations occur in bars 5, 19, 25, 27, 46. Dissonances formed by stressed notes not played simultaneously occur in bars 6, 6-7, 7-8, 8-9, 9-10, 11, 16-17, 17-18, 18-19, 20, 21, 24, 25-26, 27-28, 38-39, 45, 47, 47-48, 48, 49, 50, 51, 52, 54; dissonances formed by stressed intervals occur in bars 4, 5, 6, 11, 15, 19, 20, 25, 26, 27, 38, 43, 45, 46, 47, 52, 54.
- g. A dotted quaver occurs in bar 22.
- h. Semiquaver runs in both hands simultaneously occur in bars 38, 39-40, 41-42, 53, 54.
- k. Section endings occur in bars 3, 12, 22.

GENERAL REMARKS

Although in Tovey's, and in many other editions, the time-signature is C, the possibility should not be ruled out that the original version was C♯, since two stresses in the bar, instead of four as indicated by C, permit a more spirited performance. It must be admitted, however, that, up to the present time, no evidence for this assumption has come to light.

The Fugue opens after the beat and this determines the structure of the subject; this must be observed in corresponding places throughout the piece.

The trill in bar 38 must not obscure the semiquavers in the left hand.

In bar 53 a short pause on the third time unit is permissible.

PRELUDE IV. C SHARP MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Dissonances
- g. Dotted notes
- h. Quaver runs in both hands simultaneously
- k. Section endings

COMMENTS

- a. Normal touch. Special attention should be paid to tied notes played simultaneously with notes rendered non-legato.
- b. $6/4$ (♩ ♪) ♩ = mm 80-120; six time-units (crotchets) in the bar. A tempo of approximately ♩ = mm 40 is recommended.
- c. Remember that in $6/4$ there are two stresses in the bar, on the first and fourth time units.
- d. A rest replacing a stressed crotchet occurs in bar 19; rests replacing stressed quavers occur in bars 10, 18, 34, 35, 38.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 2-3, 4, 4-5, 5-6, 6-7, 7-8, 9-10, 12, 12-13, 14-15, 15, 16, 16-17, 20-21, 21, 22, 25-26, 26, 27, 28, 28-29, 34-35, 36-37, 38; dissonances formed by stressed intervals occur in bars 11, 17, 29, 38.
- g. Dotted notes occur in bars 1, 2, 3, 4, 8, 9, 10, 11, 13, 15, 17, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 34, 35, 36, 38. Of the three quavers following a dot in bars 20, 21, 22, 23, 28 only the first quaver is very short.
- h. Quaver runs in both hands simultaneously occur in bars 17, 32, 33, 35, 36, 38.
- k. Section endings occur in bars 14, 35.

GENERAL REMARKS

Where uneven quavers coincide with a tied note, the tied note remains audible until after the last of the uneven notes has been released.

Special attention should be paid to the anticipated notes in

bars 16, 18; they should be rendered very distinctly.

In bar 35 a pause on the dotted minims C# and A# is permissible.

In bar 36 the third and fourth and the fifth and sixth quavers in the right hand are slurred: the first of two slurred quavers receives more emphasis than the other quavers. As these slurred quavers coincide with uneven (accelerated) quavers, a tempo rubato, which demands complete independence of the two hands, must be applied.



Long notes, sustained for more than one bar, may be renewed.

FUGUE IV. C SHARP MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- h. Quaver runs in both hands simultaneously
- k. Section endings

COMMENTS

- a. Normal touch. Special attention should be paid to long or tied notes played simultaneously with notes rendered non-legato.
- b. Since the first bar contains one semibreve, i.e., one time-unit only (see Part I), Alla breve C and not C alone—as in Tovey's edition—is proposed as the marking for this Fugue. The Fugue is clearly divided into three parts with different note contents. The first part, with crotchets predominating as fast notes, (Alla breve ); for this part a tempo of approximately $\text{♩} = \text{mm } 40$ is recommended. The second part, beginning at bar 36, with quavers as fast notes (Alla breve ); for this part a tempo slower than $\text{♩} = \text{mm } 40$ is recommended. The third part, beginning at bar 94, has bars with crotchets as fast notes alternating with bars with quavers as fast notes; a fast tempo is recommended for the third part, but this should be modified in bars which contain four, five or six quavers. In bar 94 the tempo should be resumed abruptly.
- d. Rests replacing stressed minims occur in bars 7, 12, 19, 25, 32, 38, 51, 54, 97. Rests replacing stressed crotchets occur in bars 16, 21, 44, 49, 52, 55, 60, 64, 65, 69, 74, 77, 81, 82, 85, 86, 90, 95, 96, 97, 98, 99, 104.

- f.* Syncopations occur in bars 45, 110. Dissonances formed by stressed notes not played simultaneously occur in bars 6-7, 8-9, 9-10, 10-11, 12-13, 13-14, 15-16, 16-17, 18-19, 19-20, 20-21, 25-26, 26-27, 27-28, 28-29, 29-30, 30-31, 36-37, 38-39, 39-40, 40-41, 41-42, 45-46, 46-47, 47-48, 48-49, 50-51, 53-54, 54-55, 56-57, 58-59, 61-62, 63-64, 66-67, 68-69, 70-71, 71-72, 72-73, 78-79, 87-88, 88-89, 91-92, 92-93, 99-100, 101-102, 105-106, 106-107, 107-108, 110-111, 111-112, 112-113; Dissonances formed by stressed intervals occur in bars 12, 34, 50, 53, 56, 58, 61, 63, 65, 66, 68, 69, 70, 75, 78, 83, 85, 86, 87, 91, 94, 95, 96, 97, 98, 99, 104, 105, 106, 114.
- h.* Quaver runs in both hands simultaneously occur in bars 47, 48, 78.
- k.* Section endings occur in bars 35 and 94; both of these should be very pronounced.

GENERAL REMARKS

In bars 5, 6, 8, etc. quavers appear in insignificant numbers and, therefore, have no influence upon the tempo. Bar 26, however, is different: in this bar the quavers are formed from the crotchet figures in bars 10, 11, 13, 14, 15, 16, 19, 20, 21, 22, 25; Bach could not continue to write bar 26 in crotchets, because then the minim E (l.h.) would receive a stress.

In this Fugue there are many examples of stresses shifted from their normal positions to the notes with larger value, i.e., from crotchets to minims, as for instance in bars 50 (l.h.), 56 (l.h.), 61 (l.h.), 65 (l.h.), 75 (l.h.), 81 (l.h.), 83 (l.h.), 86 (r.h.), 87 (l.h.), 93 (r.h.), 94 (r.h.), 95 (l.h.), 96 (l.h.), 98 (r.h.).

Notes which are held for more than one bar may be renewed.

PRELUDE V. D MAJOR

Rules to be applied (see pp. 9-24):

- a.* Touch on keyboard instruments
- b.* Significance of time-signatures and note values
- c.* Stresses on time-units: in their normal positions and anticipated
- d.* Rests replacing stressed notes
- e.* Uneven playing resulting from *c*, *d*
- f.* Dissonances
- h.* Semiquaver runs in both hands simultaneously
- i.* Demisemiquavers
- k.* Section endings

COMMENTS

- a. Normal touch.
- b. C (♩ ♪ ♫) ♩ = mm 40–60; four time-units in the bar. A tempo of ♩ = mm 60 is recommended.
- d. A rest replacing a stressed quaver occurs in bar 32; rests replacing stressed semiquavers occur in bars 1, 29.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 27, 28, 32; dissonances formed by stressed intervals occur in bars 9, 13, 17, 34.
- h. Semiquaver runs in both hands simultaneously occur in bars 29, 30.
- i. The demisemiquaver runs in bar 33 should be played almost like semiquavers and not twice as fast. The first four demisemiquavers of a run are played almost evenly and the remaining four unevenly (accelerated).
- k. Section endings occur in bars 3, 12, 25.

GENERAL REMARKS

The structure of the Prelude is determined by its beginning after the beat.

The three semiquavers after the rest at the beginning of bar 1 are an up-beat to the next time-unit, and the corresponding semiquavers of the second time-unit are again an up-beat to the next one, and so on.

In bar 27 the semibreve (l.h.) is tied to the next bar and can be renewed at the beginning of bars 28, 29.

In bar 33 the demisemiquaver D, which is tied to the preceding note, should be prolonged.

The first half of bar 34 is rendered in tempo, the second half slightly accelerated, with one stress only (see p. 15; rule c—C with crotchets only).

FUGUE V. D MAJOR

Rules to be applied (see pp. 9–24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- e. Uneven playing resulting from c
- f. Syncopations and dissonances
- g. Dotted notes
- h. Demisemiquaver runs in both hands simultaneously
- i. Demisemiquavers
- k. Section endings

COMMENTS

- a. Normal touch.
- b. C (♩ ♪ ♫) ♩ = mm 40–60; four time-units in the bar. A tempo of ♩ = mm 60 is recommended.
- f. Syncopations occur in bars 3, 4, 5, 8, 12, 13. Dissonances formed by stressed notes not played simultaneously occur in bars 3, 3–4, 5, 8, 13–14, 15, 15–16, 20; dissonances formed by stressed intervals occur in bars 6, 7, 8, 14, 15, 20, 22, 23, 24.
- g. Dotted notes occur in almost every bar. In bars 2, 4, 5, 6, 7, 8, 11, 12, 13, 14, 20, 22, the semiquaver after the dot should coincide with the last of the eight demisemiquavers; in bars 9, 10, 17, 18, 19, 21, the semiquavers after the dots should not be played with the fourth semiquaver, as is implied in the notation of Tovey's edition, but after the fourth semiquaver.
- h. Demisemiquaver runs in both hands simultaneously occur in bar 24.
- i. Demisemiquavers, which occur in practically all bars, should be played almost like semiquavers and not twice as fast, so that a demisemiquaver run actually enlarges the bar.
- k. Section endings occur at the beginning of bars 17, 23.

GENERAL REMARKS

It is advisable to accelerate the second half of bar 26 which has one stress only, on the third time-unit. (See Part I, rule c—C with crotchets only.)

PRELUDE VI. D MINOR

Rules to be applied (see pp. 9–24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Dissonances
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. C (♩ ♩ ♩) ♩ = mm 40–60; four time-units in the bar. A tempo of ♩ = mm 60 is recommended.

- d. Rests replacing stressed quavers occur in bars 1, 6, 8, 12.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 15, 21, 22, 22-23, 23; dissonances formed by stressed intervals occur in bars 1, 6, 7, 8, 9, 12, 13, 21.
- k. The endings of short sections occur at the beginning of bars 2, 3, 4, and of longer sections at the beginning of bars 6, 8, 12.

GENERAL REMARKS

The Prelude begins after the beat, in the right hand, and this determines its structure; this pattern—the beginning of the phrase after the fifth semiquaver—must be observed in corresponding places (bars 2, 3, 4, 6, 8, 12) throughout the Prelude.

In bar 15 the beat on the second time-unit is shifted from the semiquaver E \flat to the quaver F \sharp , the note with larger value; nevertheless the semiquaver E \flat is also stressed as it forms a dissonance with the preceding crotchet D in the left hand.

It is advisable to separate the tied note in bar 20 (l.h.) from the preceding note by more than the normal non-legato. The same applies to the tied notes in bar 22: F (l.h.) and G (r.h.) of the fourth time-unit.

The semiquaver runs in bar 24 should not be rendered evenly but unevenly, the first half of a time-unit being drawn out and the second half accelerated.

The chords at the end of the Prelude should be broken. In the last bar there are stresses only on the first and third time-units. (See Part I, rule c—C with crotchets only.)

FUGUE VI. D MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Dissonances
- k. Section endings

COMMENTS

- a. Normal touch. Special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.

Slurs and staccato dashes occur in this Fugue. In bars 2 and

4 the slur over the second, third and fourth semiquavers indicates that these notes are to be played evenly, in contrast to the unslurred notes which are played unevenly. Although there are only two slurs in Tovey's edition, they may be imagined in all similar places. The second time-unit in bar 2, 12, 19, 22, 23, 24, has a staccato sign ('), so that this crotchet is played like a quaver. Frequently a crotchet with a staccato dash occurs simultaneously with a crotchet without a staccato dash, as in bars 9, 10, 11, 30, 31, 32; in these cases, while the staccato crotchet is played like a quaver, the ordinary crotchet is only slightly shortened and so is held longer than the one with a staccato dash.

- b. $\frac{3}{4}$ (♩ ♪ ♪) ♩ = mm 40–60; three time-units in the bar. A tempo not slower than ♩ = mm 60 is recommended.
- d. Rests replacing stressed quavers occur in bars 1, 3, 6, 7, 12, 14, 18, 25, 26, 28, 29, 33, 35, 40, 43; rests replacing stressed semiquavers occur in bars 10, 11, 16, 31, 32.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 3, 6, 7, 7–8, 12–13, 13, 16–17, 18, 20, 21, 25, 28–29, 30, 34, 40, 42, 43; dissonances formed by stressed intervals occur in bars 8, 13, 15, 17, 19, 27, 31, 32, 39, 41.
- k. A section ending occurs in bar 21. A short pause on the octave in this bar is recommended.

GENERAL REMARKS

The Fugue opens after the beat and this determines the structure of the subject; this must be observed in corresponding places throughout the piece.

It is advisable to make a distinct separation between the first and second time-units in bar 15, otherwise the notes F and F♯ (l.h.) follow each other too closely. The same applies to bar 16; here the stress of the first time-unit (r.h.) is shifted from the semiquaver E♭ to the quaver B♭, the note with the larger value.

PRELUDE VII. E FLAT MAJOR

Rules to be applied (see pp. 9–24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes

- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- h. Semiquaver runs in both hands simultaneously
- i. Demisemiquavers
- k. Section endings

COMMENTS

- a. Normal touch. Special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. C (♩ ♪ ♩) ♩ = mm 40–60; four time-units in the bar. A tempo of ♩ = mm 40 is recommended. For C (♩ ♪) a tempo faster than ♩ = mm 40 is recommended.
- c. In C (♩ ♩ ♩) all four time-units are stressed; in C (♩) the first and third time-units only are stressed (bars 10–13).
- d. Rests replacing stressed semiquavers occur in bars 1, 7, 26, 30, 31, 32, 33, 35, 36, 37, 38, 39, 41, 42, 49, 53, 55, 56, 57, 58, 59, 61, 62, 63, 65, 66; a rest replacing a stressed demisemiquaver occurs in bar 9.
- f. Syncopations occur in bars 10, 12, 13, 14, 15, 16, 17, 18, 20, 21, 22, 25, 27, 30, 34, 35, 36, 37, 39, 42, 46, 47, 53, 60, 64, 66, 68. Dissonances formed by stressed notes not played simultaneously occur in bars 1, 2, 3, 4, 7, 8–9, 9, 10, 10–11, 12, 12–13, 13–14, 14, 14–15, 15, 15–16, 16, 16–17, 17, 17–18, 18, 18–19, 19, 19–20, 20, 20–21, 21, 21–22, 22, 22–23, 23, 23–24, 25, 27, 29–30, 30, 30–31, 32, 32–33, 33–34, 34, 35, 36–37, 37, 37–38, 38–39, 39–40, 40, 41–42, 42, 43–44, 44, 46, 46–47, 47, 47–48, 48–49, 49, 50, 53, 54–55, 55, 56, 58–59, 59, 60, 61, 61–62, 62–63, 63, 63–64, 64, 65, 65–66, 66, 66–67, 67, 68, 68–69, 69; dissonances formed by stressed intervals occur in bars 12, 26, 28, 31, 35, 43, 45, 48, 54, 55, 57, 60, 65.
- g. In the slow tempo (♩ ♪ ♩) the semiquavers after dotted notes are very short, as the dot is prolonged; in the fast tempo (♩ ♪) the quavers after dotted notes are very short. Semiquavers after dotted notes occur in bars 9, 41; quavers after dotted notes occur in bars 15, 18, 21, 24.
- h. Semiquaver runs in both hands simultaneously occur in bars 5, 6, 32.
- i. The demisemiquaver runs in bars 8, 9, should be rendered almost like semiquavers and not twice as fast.
- k. Section endings occur in bars 4, 10, 25, 35, 38, 41, 68.

GENERAL REMARKS

The semiquaver figures in bars 1, 2, 3, 5 (r.h.) alternate with similar figures (l.h.), but there is one difference between them: the eighth semiquaver of the figure in the right hand anticipates a stressed note and therefore needs more time than does the eighth semiquaver of the left hand figure.

In bar 10 it is advisable slightly to extend the separation between the first and second time-units, as the first should be regarded as the end of the preceding section and not as the beginning of the new one. For the same reason a short pause is recommended at the beginning of bar 25; the three semiquavers following this pause serve as upbeat to the next time-unit and should be slightly accelerated.

The two demisemiquavers in bar 69, leading to the last chord, should be drawn out.

Notes sustained for more than one bar may be renewed.

FUGUE VII. E FLAT MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- h. Semiquaver runs in both hands simultaneously
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. C (♩ ♪ ♪) ♩ = mm 40-60; four time-units in the bar. A tempo of ♩ = mm 60 is recommended.
- d. Rests replacing stressed quavers occur in bars 1, 3, 6, 8, 9, 11, 13, 14, 18, 21, 26, 29, 31, 32, 33, 34, 35; rests replacing stressed semiquavers occur in bars 24, 25, 27, 28, 31, 32, 34, 36, 37.
- f. Syncopations occur in bars 12, 20, 27, 33, 35. Dissonances formed by stressed notes not played simultaneously occur in bars 4-5, 5, 7, 10, 10-11, 12, 20, 25-26, 27, 31, 32, 33, 33-34,

35, 35-36, 36; dissonances formed by stressed intervals occur in bars 8, 9, 12, 13, 14, 35.

- g. Dotted notes occur in bars 30, 37.
- h. Semiquaver runs in both hands simultaneously occur in bars 22, 23, 33.
- k. Section endings occur in bars 2, 4, 7, 12, 17, 22, 27, 30.

GENERAL REMARKS

In bar 30 the semiquaver F following the dot (l.h.) should be played after the semiquaver D (fourth semiquaver of the first time-unit, l.h.) and not with it.

A short pause on the first notes of the third time-unit in bar 35 is recommended.

PRELUDE VIII. E FLAT MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- e. Uneven playing resulting from c
- f. Dissonances
- g. Dotted notes
- k. Section endings

COMMENTS

- a. Normal touch. Special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. $3/2$ (♩♩♩)♩ = mm 40-60; three time-units in the bar. A tempo of ♩ = mm 40 is recommended.
- c. All time-units are stressed except in those parts of bars which contain no notes shorter than minims (time-units); in these the number of stresses is reduced from three to two, one on the first and one on the third time-unit. Bars with two stresses are 1, 2, 3, 5, 6, 7, 9, 11, 25, 30, 31, 32, 33, 34, 35, 37, 38.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 12, 14-15, 31, 37, 39; dissonances formed by stressed intervals occur in bars 3, 5, 7, 10, 13, 14,

15, 19, 22, 23, 27, 28, 29, 30, 36 (second time-unit grace note A \flat , r.h., with minim G \flat , l.h.), 37, 39.

g. Dotted notes—or rests replacing dotted notes—occur in almost every bar.

k. Section endings occur in bars 4, 8, 12, 16, 20, 25, 37.

GENERAL REMARKS

In the bars with two stresses it is advisable to play the first time-unit slightly faster than the others, but at a speed not exceeding $\varphi = \text{mm } 60$.

Figures of semiquavers in 3/2 are equivalent to figures of demisemiquavers in C common time; hence in this Prelude semiquavers are played almost like quavers and not twice as fast.

In bar 12 the stress on the third time-unit (r.h.) is shifted from the semiquaver D \flat to the quaver G \flat , the note with larger value, which forms a dissonance with the minim F (l.h.); for the same reason the stress on the third time-unit in bar 36 is shifted from the quaver F (r.h.) to the crotchet F.

In bar 18 the semiquavers F and E \flat (r.h.) should not be played simultaneously with the quaver D \flat (l.h.) but immediately after it; in bar 19, too, the semiquavers (l.h.) should be played immediately after the quaver B \flat (r.h.).

The dissonance in bar 29 (C \flat l.h. and B \flat r.h.) should be very pronounced.

In bars 3, 5, 7, 19, 29, 30, 31, the three semiquavers should be accelerated and played just before the beginning of the next time-unit; the same applies to the three semiquavers (second time-unit) in bars 9, 11, 12, 13, 32, 33, 34, to the three semiquavers (first time-unit) in bar 15, and to the three semiquavers (second and third time-units) in bar 37.

FUGUE VIII. D SHARP MINOR

Rules to be applied (see pp. 9–24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- h. Quaver runs in both hands simultaneously
- k. Section endings

COMMENTS

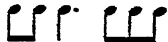
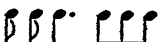

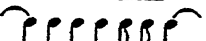


- a. Normal touch. Special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. C (♩ ♪) ♩ = mm 80-120; four time-units in the bar. A tempo of ♩ = mm 80 is recommended.
- d. Rests replacing stressed quavers occur in bars 14, 21, 22, 23, 35, 61.
- f. Syncopations occur in bars 5, 10, 14, 15, 16, 18, 22, 26, 29, 31, 38, 46, 59, 60, 61, 63, 66, 68, 69, 71, 74, 80, 82. Dissonances formed by stressed notes not played simultaneously occur in bars 5, 6-7, 7, 8, 9-10, 10, 13, 14-15, 15, 15-16, 16-17, 18, 21, 21-22, 22, 23, 26, 29, 31, 32-33, 33, 34, 35, 36, 37, 38, 41, 41-42, 42-43, 43, 44, 49-50, 51, 55-56, 56, 59, 59-60, 60, 60-61, 61, 62, 63, 65, 65-66, 67-68, 68, 68-69, 69, 71, 72, 72-73, 73, 73-74, 74, 74-75, 75, 75-76, 76, 78, 78-79, 79, 79-80, 80, 82, 82-83, 84-85; dissonances formed by stressed intervals occur in bars 7, 15, 24, 25, 28, 32, 38, 39, 43, 56, 70, 81, 87.
- g. In the fast tempo the quavers after dots are treated like semiquavers after dots in slow time. Dotted notes occur in bars 1, 3, 4, 5, 6, 8, 11, 23, 24, 25, 27, 37, 40, 48, 49, 50, 52, 54, 57, 65, 75, 77, 78, 83, 84, 85.
- h. Quaver runs in both hands simultaneously occur in bars 15, 20, 30, 50, 51, 73-74, 86.
- k. Section endings occur in bars 3, 6, 10, 19, 24.

GENERAL REMARKS

The semiquavers in bars 5, 13, 14, 21, 37, 40, 41, 44, 51, 54, 76, 77, 79, 80, should be considered as ornaments with no influence upon the tempo. All other semiquavers should be played almost like quavers and not twice as fast.

In bar 21 the stress on the first time-unit (l.h.) is shifted from semiquaver F♯ to quaver F♯—the note with the larger value.

The notation of this Fugue varies in the different editions; the following table shows the differences between Tovey, the Bach Gesellschaft (Kroll) and Peters (Kroll):

| | Tovey and Bach Ges. | Peters (Kroll, preceding B.G.) |
|---------------|---|---|
| bar 12 (l.h.) |  |  |
| bar 57 (r.h.) |  |  |
| bar 77 (r.h.) |  |  |

The different manner of notation indicates different phrasing, for ♪ ♪ requires a more pronounced separation between the quavers than does ♪♩. The notation in Peters' edition is recommended.

PRELUDE IX. E MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from *c, d*
- f. Dissonances
- k. Section endings

COMMENTS

- a. Normal touch. Special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. 12/8 (♩) ♩ = mm 160-240; twelve time-units in a bar. A tempo of ♩ = mm 40 (approximately) is recommended.
- c. The first and the seventh time-units are stressed.
- d. Rests replacing stressed crotchets with dots occur in bars 1, 15; rests replacing stressed quavers occur in bars 3, 4, 9, 11, 17, 18, 23.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 2, 3, 4, 4-5, 5, 7, 9, 11-12, 12, 13, 16, 17, 18, 18-19, 19, 21.
- k. Section endings occur in bars 8, 15, 22; in bar 22 a short pause on the dotted minim E (r.h.), the dotted minim C♯ and the quaver G♯ (l.h.) is recommended.

GENERAL REMARKS

In bar 1 the crotchet A (l.h.) receives the second stress in the bar, while in the right hand the second stress is shifted from the seventh quaver C♯ to the dotted crotchet E, the note with the larger value; the same applies in bar 2, where the first stress is shifted from the first quaver B♭ in the right hand to the dotted crotchet E. Other shifted stresses occur in bars 5 (r.h.), 15 (r.h.),

16 (r.h.) and 19 (r.h.), though in bar 5 the seventh quaver G \sharp is stressed as well, because it forms a dissonance with the preceding dotted semibreve F \sharp (l.h.).

In bars 8, 10, 11, 22 the two semiquavers modify the tempo so that an effect similar to a slight *ritardando* is obtained; this modified tempo is extended to the following quavers. The semiquavers in bars 13, 14, are played almost like quavers and not twice as fast.

In 12/8 time a note content of $\text{♩} \text{♩}$ increases the number of stresses from two to four; in bars 8, 10, 11, 13, 14, 22 the distribution of stresses is as follows:

bar 8: (r.h.) first, fifth, seventh time-units

(l.h.) first, fourth, seventh time-units

bar 10: (r.h.) anticipated first, anticipated seventh, eleventh time-units

(l.h.) first, seventh, tenth time-units

bar 11: (r.h.) first, seventh, tenth time-units

(l.h.) first, seventh, eleventh time-units

bar 13: (r.h.) first, seventh time-units

(l.h.) first, seventh, tenth time-units

bar 14: (l.h. and r.h.) first, fourth, seventh and tenth time-units

bar 22: (r.h.) first, fifth, seventh time-units

(l.h.) first, fourth, seventh time-units

The different placing of stresses in the right and left hands is caused by shifting the beat from its normal position to the note with larger value.

Long notes, held for more than one bar, may be renewed.

FUGUE IX. E MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- h. Semiquaver runs in both hands simultaneously
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied

notes played simultaneously with notes rendered in the normal non-legato.

- b. C (♩ ♩ ♩) ♩ = mm 40–60; four time-units in the bar. A tempo of ♩ = mm 60 is recommended.
- d. Rests replacing stressed quavers occur in bars 1, 2, 6, 7, 19, 21, 22; rests replacing stressed semiquavers occur in bars 1, 2, 4, 7, 8, 10, 16, 19, 20, 21, 25, 28.
- f. Syncopations occur in bars 6, 10, 25, 28. Dissonances formed by stressed notes not played simultaneously occur in bars 3–4, 4, 4–5, 6, 8–9, 9, 10, 10–11, 11, 11–12, 12, 13–14, 14–15, 15–16, 17–18, 18–19, 19, 21, 22, 22–23, 23–24, 24–25, 25, 25–26, 26, 26–27, 27–28, 28; dissonances formed by stressed intervals occur in bars 7, 23.
- g. Dotted notes occur in bars 26, 27.
- k. Section endings occur in bars 5, 13.



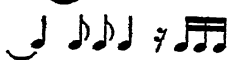
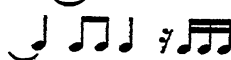
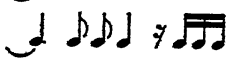

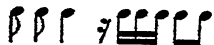
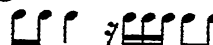
GENERAL REMARKS

The above comments are based on the time-signature C, which is to be found in Tovey's and other editions. In the first bar, however, a rest replaces the fourth time-unit; this is incongruous with the signature C, but is characteristic for barred C. One can assume, therefore, that the original time-signature was C; in this case there are two stressed time-units (minims) in a bar; and a tempo of ♩ = (approximately) mm 30 is recommended.

In bar 16 the second stress (l.h.) is shifted from semiquaver F# to quaver F# while the stress on crotchet D# remains unchanged.

The notation of this Fugue varies in the different editions:

Peters (Kroll) Tovey and Bach Gesellschaft

| | | |
|--------|---|---|
| Bar 6 |  |  |
| Bar 16 |  |  |
| Bar 25 |  |  |
| Bar 28 |  |  |

As regards the phrasing of these bars, Kroll's version in Peters' edition is to be preferred.

PRELUDE X. E MINOR

Rules to be applied (see pp. 9-24):

- a.* Touch on keyboard instruments
- b.* Significance of time-signatures and note values
- c.* Stresses on time-units: in their normal positions and anticipated
- e.* Uneven playing resulting from *c*
- f.* Dissonances
- g.* Dotted Notes
- h.* Semiquaver runs in both hands simultaneously
- i.* Demisemiquavers
- k.* Section endings

The meaning of

1. Presto

COMMENTS

- a.* Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b.* C (♩ ♪ ♫) ♩ = mm 40-60; four time-units in the bar. A tempo slightly slower than ♩ = mm 60 is recommended.
- f.* Dissonances formed by stressed notes not played simultaneously occur in bars 2, 3, 4, 5, 6, 7, 9 (appoggiatura C with semiquaver B♭, second time-unit, l.h.: see General Remarks), 10, 11, 12, 15, 16, 17, 18, 19, 20, 21, 22, 30, 35, 39, 40-41; dissonances formed by stressed intervals occur in bars 2, 3, 5, 6, 7, 8, 10, 12, 14, 15, 18, 19, 24, 35, 37, 38, 39.
- g.* Dotted notes occur in bars 1, 10, 12, 14, 41.
- h.* Semiquaver runs in both hands simultaneously occur in bars 3, 6, 8, 11, 16, and throughout the Presto.
- i.* The demisemiquavers should be regarded as ornaments and as such have hardly any influence upon the tempo.
- k.* Section endings occur in bars 4, 9, 15, 21.
- l.* Presto reduces the number of stresses from four to two. The tempo is faster than that indicated by time-signature and note-values.

GENERAL REMARKS

The appoggiatura C in bar 9 receives the value of the minim B♭, and this latter receives the value of the quaver B♭ to which it is tied.

The semiquaver rest in bars 10 and 12 must be regarded as a second dot (a note with two dots was not yet known in Bach's time; it was probably first suggested by Leopold Mozart).

Notes sustained for more than one bar may be renewed.

FUGUE X. E MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Dissonances
- h. Semiquaver runs in both hands simultaneously
- k. Section endings

COMMENTS

- a. Normal touch. Special attention should be paid to tied notes played simultaneously with notes rendered in the normal non-legato.
- b. $3/4$ (♩ ♪ ♪) ♩ = mm 40-60; three time-units in the bar. A tempo of ♩ = mm 60, or slightly faster, is recommended.
- d. Rests replacing stressed semiquavers occur in bars 3, 5, 7, 9, 11, 13, 20, 22, 24, 26, 28, 30, 32.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 12, 14.
- h. Semiquaver runs in both hands simultaneously occur in bars 10, 19, 29, 38-40.
- k. Section endings occur in bars 11, 39.

GENERAL REMARKS

It is advisable not to give equal importance to the two parts of the Fugue; as a rule the semiquaver runs should predominate over the accompanying quavers, as in bars 15, 16, 17, 18, 34, 35, 36, 37.

In bar 19 a stress on the top E of the second time-unit should be avoided; the same is true of the top B in bar 38.

PRELUDE XI. F MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- e. Uneven playing resulting from c
- f. Dissonances
- h. Semiquaver runs in both hands simultaneously

COMMENTS

- a. Normal touch.
- b. 12/8 (♩ ♪) ♩ mm 80-120; twelve time-units in the bar. A tempo of ♩ mm 30-40 is recommended.
- c. In addition to the conventional four stresses on the first, fourth, seventh and tenth quavers, the first of two semiquavers should receive slightly more weight than the second.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 12-13, 13, 13-14, 15.
- h. Semiquaver runs in both hands simultaneously occur in bars 16, 17.

GENERAL REMARKS

The shakes in bars 3, 4, 9, 10, 12-13, 13, 14-15 should never be permitted to obscure the motion of the semiquavers played simultaneously with them.

The demisemiquavers after the dotted quaver in bar 18 should be rendered very fast and the dot prolonged.

FUGUE XI. F MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Dissonances
- g. Dotted notes
- h. Semiquaver runs in both hands simultaneously
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. 3/8 (♩ ♪) ♩ = mm 80-120; three time-units in the bar. A tempo of ♩ = mm 120 is recommended.
- c. Three stresses in the bar, except for bar 1 which receives one stress only, since its fastest notes are time-units.
- d. Rests replacing stressed semiquavers occur in bars 55, 58.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 15, 15-16, 16-17, 17, 18, 30, 30-31,

31, 32, 32-33, 33, 34, 34-35, 36-37, 37, 38-39, 44, 49, 49-50, 56-57, 57, 58, 58-59, 59-60, 63, 64, 64-65, 65-66, 68, 69, 70-71; dissonances formed by stressed intervals occur in bars 5, 6, 8, 9, 10, 15, 17, 18, 22, 26, 28, 31, 33, 35, 39, 41, 43, 47, 49, 51, 56, 57, 58, 60, 61, 62, 64, 65, 67, 70.

g. Dotted quavers occur in bars 17, 44, 45, 71.

h. Semiquaver runs in both hands simultaneously occur in bars 25, 54.

k. Section endings occur in bars 46, 56.

GENERAL REMARKS

The structure of the subject is determined by its beginning with an upbeat; this pattern must be repeated in corresponding places throughout the Fugue.

The shakes and pralltriller in bars 7, 12, 16, 20, 24, 28, 30, 45, 55, 71 should never be allowed to obscure the motion of the semiquavers played simultaneously with them.

In bar 17 the semiquaver B \flat following the dot should be played after the semiquaver E (l.h.), and in bar 44 the semiquaver G following the dot should be played after the semiquaver C \sharp (r.h.)

Notes sustained for more than one bar may be renewed.

PRELUDE XII. F MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. C (♩ ♪ ♪) ♩ = mm 40-60; four time-units in the bar. A tempo of ♩ = mm 56 is recommended.
- d. Rests replacing stressed quavers occur in bars 13, 14; rests replacing stressed semiquavers occur in bars 3, 5, 8, 11, 14, 15, 16, 18, 19, 21.

- f. Syncopations occur in bars 11, 13, 15, 21. Dissonances formed by stressed notes not played simultaneously occur in bars 1, 2, 4, 5, 6, 6-7, 7, 8, 9-10, 11, 13, 13-14, 14, 15-16, 16, 17, 18, 19, 20, 21; dissonances formed by stressed intervals occur in bars 4, 15.
- g. Dotted notes occur in bars 2, 3, 4, 8, 10, 12, 14, 15, 16.
- k. Section endings occur in bars 6, 9, 12.

GENERAL REMARKS

It is recommended that in bars 2, 3, 4, 10, 14, 16 the note or notes following the dots should be played after the fourth semiquaver and not with it, as written.

Special attention should be paid to an anticipated time-unit following a semiquaver, because in such a case the separation between the semiquaver and the anticipated time-unit should be slightly increased, as, for instance, in bar 4 (first time-unit), bar 5 (first time-unit), bar 6 (first, third and fourth time-units), bar 7 (first and second time units), etc.

There are two stresses on the second time-unit in bar 15 (r.h.): one on F, which is the stress in its normal position, and a second on A \sharp , to which a stress is shifted as being the note of larger value.

Notes which are held for more than one bar may be renewed.

FUGUE XII. F MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- h. Semiquaver runs in both hands simultaneously
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. C (♩ ♪ ♪) ♩ = mm 40-60; four time-units in the bar. A tempo of ♩ = mm 56 is recommended, except for the first three bars which are to be played in a more lively manner.

- c. In the first three bars, which contain no notes shorter than crotchets (time-units), the number of stresses is reduced from four to two; beginning with bar 4 all time-units are stressed.
- d. Rests replacing stressed quavers occur in bars 10, 11, 12, 14, 15, 16, 17, 18, 22, 23, 24, 28, 29, 30, 31, 32, 33, 43, 44, 45, 46, 47, 50, 51, 52, 53, 54; rests replacing stressed semiquavers occur in bars 5, 6, 8, 9, 13, 14, 15, 20, 21, 28, 29, 35, 56, 37, 42, 48, 49, 53, 54, 55, 56.
- f. Syncopations occur in bars 7, 13, 28, 35, 47, 53. Dissonances formed by stressed notes not played simultaneously occur in bars 6, 9, 10-11, 11-12, 13, 15, 15-16, 16, 16-17, 17, 17-18, 18, 18-19, 19, 21, 22, 22-23, 23, 23-24, 24, 24-25, 25, 26-27, 27-28, 29-30, 31, 32, 33, 33-34, 34, 36, 36-37, 37, 37-38, 38, 38-39, 39, 40, 40-41, 42, 42-43, 44, 45, 46, 49, 49-50, 50, 50-51, 51, 51-52, 52, 52-53, 53, 55, 56-57, 57.
- g. A semiquaver after a dotted note occurs in bar 40.
- h. Semiquaver runs in both hands simultaneously occur in bars 31, 32, 33, 44, 45, 46, 49, 56.
- k. Section endings occur in bars 4, 7, 10, 22, 30.

GENERAL REMARKS

The Fugue begins on the second time-unit and this determines the structure of the subject; this pattern must be maintained in corresponding places throughout the Fugue.

Dissonances occasioned by intervals formed by passing notes should be rendered distinctly; for example, D \sharp , E \flat (fourth time-unit, bar 13) and D \sharp , E \flat (second time-unit, bar 28).

The chords in bar 46 should be played in a somewhat broader tempo.

It is advisable to pause a little on the first time-unit in bar 56.

Long notes which are held for more than one bar may be renewed.

PRELUDE XIII. F SHARP MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- e. Uneven playing resulting from *c*
- f. Syncopations and dissonances
- i. Demisemiquavers
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. 12/16 (♩) ♩ mm 160-240; twelve time-units (semiquavers) in the bar. A tempo of approximately ♩ mm 92 is recommended.
- c. There are four stresses in 12/16: on the first, the fourth, the seventh and the tenth time-unit.
- f. Syncopations occur in every bar except bars 1, 12, 13, 19, 26, 27. Dissonances formed by stressed notes not played simultaneously occur in bars 2, 3, 7, 8, 9, 10, 11, 20, 21, 22, 24, 25, 26; dissonances formed by stressed intervals occur in bar 27.
- i. The demisemiquavers in bars 5, 14, 17, 29 should be played almost like semiquavers and not twice as fast.
- k. Section endings occur in bars 4, 6, 12, 15, 18, 24.

GENERAL REMARKS

Whenever a single semiquaver (r.h.) follows a dotted quaver (l.h.) it is advisable to play the semiquaver shorter and the dotted quaver slightly longer than is indicated by their value. Furthermore it is advisable to exaggerate the separation of the first semiquaver from the second in bar 4 (r.h.), of the seventh from the eighth in bar 8 (r.h.), of the first from the second in bar 10 (r.h.), of the seventh from the eighth in bar 21 (r.h.), and of the first from the second in bar 28 (r.h.).

It is permissible to make a slight *ritardando* in the second half of bar 13.

FUGUE XIII. F SHARP MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- h. Semiquaver runs in both hands simultaneously
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied

notes played simultaneously with notes rendered in the normal non-legato.

- b. $C (\text{♩} \text{♩} \text{♩}) \text{♩} = \text{mm } 40-60$; four time-units in the bar. A tempo not slower than $\text{♩} = \text{mm } 60$ is recommended.
- d. Rests replacing stressed quavers occur in bars 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 14, 15, 16, 17, 18, 19, 20, 21, 23, 25, 28, 29, 30, 31, 32, 33, 34; a rest replacing a stressed semiquaver occurs in bar 22.
- f. Syncopations occur in bars 4, 6, 8, 11, 16, 33, 34. Dissonances formed by stressed notes not played simultaneously occur in bars 4, 6, 8, 8-9, 9, 9-10, 11, 13, 16, 18, 18-19, 19, 19-20, 22, 24, 25, 26, 27, 29, 32-33, 33, 34.
- g. Dotted notes occur in bars 1, 3, 5, 15, 20, 28, 32.
- h. Semiquaver runs in both hands simultaneously occur in bars 12, 16, 32.
- k. Section endings occur in bars 3, 5, 11, 17.

GENERAL REMARKS

The structure of the subject is determined by its beginning after the beat; this pattern must be repeated in corresponding places throughout the Fugue.

In bar 12 the left hand semiquavers should be phrased so that the first two semiquavers are regarded as an upbeat to the next two, and not to the next four, semiquavers, and so on.

In bar 20 the stress on the third time-unit (r.h.) is shifted from the semiquaver $F\sharp$ to the quaver $A\sharp$, the note with the larger value; in bar 22 the stress on the third time-unit (r.h.) is shifted from the semiquaver CX to the quaver $A\sharp$, while the stress on the quaver $A\sharp$ (r.h.) in the same time unit, remains.

In bar 3 the notes after the dot (l.h.) should be played after the fourth semiquaver in the right hand; the same applies to bars 5, 15, 20, 28, 32.

PRELUDE XIV. F SHARP MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Dissonances
- g. Dotted notes
- h. Semiquaver runs in both hands simultaneously
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. $C \left(\text{♩} \text{♩} \text{♩} \right) \text{♩} = \text{mm } 40-60$; four time-units in the bar. A tempo of $\text{♩} = \text{mm } 60$ is recommended.
- d. Rests replacing stressed quavers occur in bars 1, 12; rests replacing stressed semiquavers occur in bars 18, 20, 22, 24.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 12-13, 22, 24; dissonances formed by stressed intervals occur in bars 2, 14, 15, 19.
- g. Dotted notes occur in bars 12, 18, 21.
- h. Semiquaver runs in both hands simultaneously occur in bars 4, 6, 7, 14, 17, 20, 23.
- k. Section endings occur in bars 12, 19.

GENERAL REMARKS

The structure of the Prelude is determined by its beginning after the beat; this pattern must be repeated in all corresponding places.

Dissonances formed by a time-unit and a passing note (semiquaver), as in bar 1, should always be audible, though not stressed. The semiquaver runs should predominate over the accompanying quavers; where semiquaver runs occur in both hands simultaneously, the run resembling the first one in bar 1 should predominate slightly.

In bar 12 the stress on the second time-unit (l.h.) is shifted from the semiquaver $G\sharp$ to the quaver $G\sharp$, the note of larger value; the same applies to bar 18, where the stress is shifted from the semiquaver $E\sharp$ to the quaver $C\sharp$ (first time-unit, r.h.).

The only syncopation occurs in the last bar as part of a dissonance. The chords in bars 14, 15, 19, should be broken and rendered firmly.

Long notes held for more than one bar may be renewed.

FUGUE XIV. F SHARP MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes

- e. Uneven playing resulting from *c*, *d*
- f. Dissonances
- g. Dotted notes
- h. Quaver runs in both hands simultaneously
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. 6/4 (♩ ♩) (♩ ♩) = mm 80–120; six time-units (crotchets) in the bar. A tempo of approximately ♩. mm 40 is recommended.
- c. Two stresses in the bar: on the first and fourth time-units.
- d. Rests replacing stressed crotchets occur in bars 1, 4, 8, 15, 29, 32; rests replacing stressed quavers occur in bars 4, 34, 37, 39.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 5, 6, 8–9, 9, 10, 11–12, 12, 12–13, 13, 13–14, 14, 14–15, 15–16, 16, 17, 18, 18–19, 19, 19–20, 20–21, 23, 24, 24–25, 25–26, 26, 27, 29–30, 30, 31, 32, 32–33, 33, 34, 34–35, 35, 35–36, 36, 36–37, 37–38, 38, 39.
- g. Quavers after dotted crotchets occur in bars 3, 6, 7, 10, 11, 13, 14, 17, 18, 20, 22, 24, 27, 28, 30, 31, 33, 34, 37, 39. Since there are no semiquavers, the quavers are the fast notes and are played fast after a dot; only the first of three quavers is played fast, however, as the following two belong to the next time-unit and, therefore, are not influenced by the dot.
- h. Quaver runs in both hands simultaneously occur in bars 15, 19, 25, 26, 29, 35, 36, 37, 38, 39.
- k. Section endings occur in bars 4, 7, 18, 28.

GENERAL REMARKS

The Fugue begins after the beat and this determines the structure of the subject; this pattern must be repeated in corresponding places throughout the Fugue.

In this Fugue there are many examples of stresses shifted from their normal positions to the notes with larger value, as in bar 3, for example, where the second stress is shifted from the quaver B♭ to the minim G♯. Other stresses shifted from quavers to minims occur in bars 6 (r.h.), 10 (l.h.), 17 (r.h.), 21 (r.h.), 23 (r.h.), 27 (r.h.), 31 (r.h. and l.h.), 34 (l.h.), 39 (r.h.); stresses shifted from quavers to crotchets occur in bars 9 (l.h.), 10 (r.h.), 17 (l.h.), 27 (r.h.), 30 (r.h.), 31 (r.h.), 37 (r.h.), 39 (l.h.).

The only two semiquavers occur in bar 29; they should be played

slower than their written value and not twice as fast as quavers.

In bar 7 the quaver after the dotted crotchet (l.h.) should be played after the fourth quaver (r.h.); the same applies to bars 11, 18, 20, 24, 27, 28, 30, 33, 34, 39.

PRELUDE XV. G MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- e. Uneven playing resulting from *c*
- f. Dissonances
- h. Semiquaver runs in both hands simultaneously

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. 24/16 ♩ = mm 160-240; twenty-four time-units (semiquavers) in the bar. C ♩ = mm 40-60; four time-units (crotchets) in the bar. A tempo of approximately 24/16 ♩ = mm 80 is recommended, the tempo of C being adjusted to that of 24/16.
- c. In 24/16 there are eight stresses: on the first, fourth, seventh, tenth, thirteenth, sixteenth, nineteenth and twenty-second time-units.
- f. Dissonances formed by stressed intervals occur in bars 2, 3, 4, 10, 12, 13, 14, 15, 16.
- h. Semiquaver runs in both hands simultaneously occur in bars 13, 14, 15, 16, 17, 18.

GENERAL REMARKS

The semiquavers in 24/16, appear in the first bar in the right hand; later they appear in the left hand, which at the beginning of the Prelude plays in C. Playing both time-signatures simultaneously results in a different rhythmic pattern in each hand, because in 24/16 there is a stress on each dotted quaver and in C a stress on each crotchet. A similar notation is to be found in the Goldberg Variations, variation XXVI being marked 18/16, 3/4, which again indicates a different rhythmic pattern for each hand. In the Goldberg Variations, however, the notation is much more exact, with 18/16 appearing wherever semiquavers are written and 3/4

where there are crotchets. One may assume that in the original manuscript of this Prelude the time-signatures were given with the same precision as in the Goldberg Variations, so that one must suppose 24/16 where there are semiquavers and C where there are crotchets.

Retarding the tempo when semiquaver runs are played in both hands simultaneously, and playing in time when one hand alone has semiquaver runs, achieves interesting effects in bars 13, 14, 15, 16, 17, 18; especially in bar 17 where the two modes of playing continually interchange.

FUGUE XV. G MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- e. Uneven playing resulting from c
- f. Dissonances
- g. Dotted notes
- h. Semiquaver runs in both hands simultaneously
- i. Demisemiquavers
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. 6/8 (♩ ♪) ♩ = mm 80-120; six time-units (quavers) in the bar. A tempo of ♩ mm 40 is recommended.
- c. Two stresses in the bar: on the first and fourth time-units.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 10-11, 11, 11-12, 12, 13-14, 14, 14-15, 17, 18, 19, 20, 20-21, 28, 31, 32, 33, 48, 49, 50, 56-57, 57-58, 60-61, 62, 63, 63-64, 64-65, 65, 66, 67, 69-70, 70-71, 71, 71-72, 72, 77, 80, 82, 84-85.
- g. Dotted notes occur in bars 22, 58, 59, 78. In bar 22 the two notes following the dot should be rendered after the fourth semiquaver (l.h.); in bar 78 the two notes following the dot should be rendered after the twelfth semiquaver (l.h.); in bars 58, 59 the semiquaver following the dot should be rendered after the fourth semiquaver (r.h.).
- h. Semiquaver runs in both hands simultaneously occur in bars 34, 35, 36, 37, 54, 55, 73, 74, 75, 76.

- i. Demisemiquavers occur in bars 47, 55, 58, 59, 64, 65, 73, 75, 80, 83, 84, 85. In bar 55 the demisemiquavers are ornaments and have hardly any influence upon the tempo. In the other bars they should be rendered like semiquavers.
- k. Section endings occur in bars 16, 34, 56, 83.

GENERAL REMARKS

Stresses shifted from quavers to crotchets, the notes with larger value, occur in bars 2, 3 (r.h.), 6, 7 (l.h.); 12, 13 (l.h.); 21, 22 (r.h.); 25, 26 (r.h.); 29, 30 (l.h.); 39, 40 (r.h.); 44, 45 (l.h.); 52 (r.h.); 53 (l.h.); 78, 80 (r.h.); 81, 82 (r.h.); in all these bars it is the second stress which is shifted. The first stress is shifted in bars 61, 62 (l.h.); 69 (l.h.); 71, 72 (l.h.).

The two demisemiquavers in bars 47, 58, 73, 75, should be played like semiquavers; these two demisemiquavers, with the following four semiquavers, form runs similar to those in bars 10 and 16 (l.h.). The two demisemiquavers in bars 64, 65, 80 should also be played like semiquavers; with the following semiquavers they form runs similar to those in bars 17, 18 (l.h.); the same applies to bar 83 where the run of demisemiquavers and semiquavers is similar to those in bars 10 and 17.

In bar 65 the first demisemiquaver (r.h.) is played after the first semiquaver (l.h.) and the second demisemiquaver (r.h.) simultaneously with the second semiquaver (l.h.); compare this rendering with that of the first two semiquavers in both hands in bars 66 and 67. The first demisemiquaver E in bar 75 (l.h.) is played after the first semiquaver C (r.h.) and the second demisemiquaver (l.h.) simultaneously with the second semiquaver (r.h.); compare this rendering with that of the first two semiquavers in both hands in bar 74.

It is advisable to broaden the tempo of the last bars of the Fugue.

PRELUDE XVI. G MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- i. Demisemiquavers
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. C (♩ ♩ ♩) ♯ = mm 40–60; four time-units (crotchets) in the bar. A tempo of ♯ = mm 60 is recommended.
- d. Rests replacing stressed quavers occur in bars 5, 17; rests replacing stressed semiquavers occur in bars 7, 11, 14, 15, 16, 17, 18.
- f. Syncopations occur in bars 3, 4, 12. Dissonances formed by stressed notes not played simultaneously occur in bars 3, 3–4, 4, 4–5, 8, 8–9, 9, 9–10, 10, 13, 13–14, 16–17, 18–19, 19.
- g. Dotted quavers occur in bars 3, 4, 12. In bar 12 the semiquaver D (fourth time-unit, r.h.) should be very short and the two dotted notes, C and E♭, considerably prolonged.
- i. Demisemiquavers occur in bars 2, 4, 5, 6, 8, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19. With the exception of the fourth time-unit in bar 8, and the first and second time-units in bar 16, all demisemiquavers should be played like fast ornaments; the semiquavers following the demisemiquavers should be held longer than is indicated by their value.
- k. Section endings occur in bars 7, 11, 18.

GENERAL REMARKS

The shakes in bars 1, 3, 7, 11 should never be allowed to obscure the semiquaver figures played with them.

In bar 3 the semiquaver following each syncopation should be rendered almost like a note following a dot.

In bar 4 it is advisable to play the last semiquaver G (l.h.) after the last semiquaver B♭ (r.h.).

In bar 8 (fourth time-unit) the left hand plays semiquavers and demisemiquavers while the right hand plays semiquavers only; this time-unit should be played slower than the first three. In bar 16 (first and second time-units) the right hand plays semiquavers and demisemiquavers while the left hand plays semiquavers only, these two time-units should be played slower than the third and fourth.

The semiquaver rests in bar 18 should be held longer than is indicated by their value, in order to draw out the last two bars.

Notes held for more than one bar may be renewed.

FUGUE XVI. G MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. C (♩ ♪ ♪) ♩ = mm 40-60; four time-units (crotchets) in the bar. A tempo of ♩ = mm 60 is recommended.
- c. Four stresses in the bar, except in bar 1 where the second and third time-units receive one stress only (see Part I, rule c—C with crotchets only).
- d. Rests replacing stressed quavers occur in bars 1, 2, 3, 5, 6, 7, 12, 13, 14, 15, 16, 17, 18, 19, 21, 23, 28, 29, 30, 31, 32, 33, 34; rests replacing stressed semiquavers occur in bars 16, 24.
- f. Syncopations occur in bars 5, 11, 15, 20. Dissonances formed by stressed notes not played simultaneously occur in bars 5, 7-8, 8, 8-9, 9, 9-10, 10, 10-11, 11, 14, 14-15, 15, 15-16, 16-17, 17, 20, 23-24, 24-25, 25, 25-26, 26, 26-27, 30, 32-33; dissonances formed by stressed intervals occur in bars 15, 18, 24, 30, 32, 33.
- g. Dotted quavers occur in bars 15, 16.
- k. Section endings occur in bars 4, 12, 24, 28.

GENERAL REMARKS

The Fugue begins after the beat and this determines the structure of the subject; this pattern must be repeated in corresponding places throughout the Fugue.

The first bar contains no semiquavers and can be played slightly faster than the basic tempo of ♩ = mm 60.

In bar 16 the semiquaver following the dot should be played after the other two final semiquavers in both hands.

Chords may be broken.

A short pause on the first time-unit of bar 34 is recommended.

PRELUDE XVII. A FLAT MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Dissonances
- g. Dotted notes
- h. Semiquaver runs in both hands simultaneously
- k. Section endings

COMMENTS

- a. Normal touch.
- b. $3/4$ (♩ ♪ ♪) ♩ = mm 40-60; three time-units (crotchets) in the bar. A tempo of ♩ = mm 60-72 is recommended.
- d. Rests replacing stressed quavers occur in bars 1, 2, 3, 4, 5, 7, 8, 9, 18, 19, 20, 21, 22, 24, 36, 38, 41, 42, 43; a rest replacing a stressed semiquaver occurs in bar 9.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 36, 38; dissonances formed by stressed intervals occur in bars 6, 7, 8, 16, 33, 36, 38, 43.
- g. Dotted notes occur in bars 17, 34. The semiquaver after the dot in bar 17 is played fast, while in bar 34 the quaver after the dot receives its full value; this quaver forms a dissonance with the minim G, which should be audible.
- h. Semiquaver runs in both hands simultaneously occur in bars 39, 40.
- k. Section endings occur in bars 18, 35.

GENERAL REMARKS

The tempo of ♩ = mm 60-72 is intended for time-units which contain semiquavers; those containing no semiquavers may be rendered slightly faster. In bars 10-16 the quavers in the left hand should not be obscured by the semiquavers in the right hand; similarly in bars 27-33 the right hand must not be obscured by the left.

FUGUE XVII. A FLAT MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values

- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. C (♩ ♪ ♪) ♩ = mm 40-60; four time-units (crotchets) in the bar. A tempo of ♩ = mm 60 is recommended.
- d. Rests replacing stressed quavers occur in bars 10, 17, 22, 30, 31, 32, 33, 34; rests replacing stressed semiquavers occur in bars 9, 14, 19, 27, 33.
- f. Syncopations occur in bars 3, 9, 11, 12, 14, 15, 18, 19, 20, 22, 26, 29. Dissonances formed by stressed notes not played simultaneously occur in bars 3, 3-4, 4, 6, 7, 7-8, 8, 9, 10-11, 13, 14, 14-15, 15, 18, 18-19, 21, 24-25, 25, 25-26, 26, 26-27, 27-28, 28, 28-29, 29, 32, 33, 34-35; dissonances formed by stressed intervals occur in bars 3, 6, 7, 10, 15, 18, 22, 29, 31, 33.
- g. Dotted quavers occur in bars 6, 28.
- k. Section endings occur in bars 5, 16, 23.

GENERAL REMARKS

As the first bar contains no semiquavers, its rendering should be livelier than that of the bars with semiquavers; the same applies to the second and third time-units of bar 3.

In bars 10, 13 and 17 the semiquaver figures should not obscure the subject of the Fugue.

PRELUDE XVIII. G SHARP MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Dissonances
- g. Dotted notes
- h. Semiquaver runs in both hands simultaneously

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. $6/8$ (♩ ♪) ♩ = mm 80–120; six time-units (quavers) in the bar. A tempo of ♩ = mm 40 is recommended.
- d. A rest replacing a stressed semiquaver occurs in bar 28.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 2, 3, 4, 5–6, 6, 6–7, 7–8, 9–10, 10, 11, 12, 15–16, 18–19, 19, 19–20, 20, 20–21, 21, 25–26, 27, 28.
- g. Dotted quavers occur in bars 12, 13, 17, 25; of the three notes following the dot, only the first is very short.
- h. Semiquaver runs in both hands simultaneously occur in bars 5, 6, 14, 18, 22, 23.

GENERAL REMARKS

In bar 7 the third and fourth, and the fifth and sixth semiquavers (r.h.) are slurred; the first of two slurred semiquavers should be slightly emphasised. As the semiquavers in the left hand played simultaneously are rendered in the normal manner (unevenly), the independence of the right from the left hand is important.

Notes held longer than one bar may be renewed, especially in bar 28 where the dotted minim forms a dissonance with the fourth quaver (l.h.).

FUGUE XVIII. G SHARP MINOR

Rules to be applied (see pp. 9–24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. C (♩ ♪ ♪) ♩ = mm. 40–60; four time-units (crotchets) in the bar. A tempo of ♩ = mm 60 is recommended.

- d. Rests replacing stressed quavers occur in bars 7, 8, 9, 10, 13, 14, 15, 17, 18, 21, 27, 30, 31, 32, 34, 35, 36, 37, 39, 40; rests replacing stressed semiquavers occur in bars 19, 26.
- f. Syncopations occur in bars 5, 11, 15, 19, 32, 35, 36, 37, 40. Dissonances formed by stressed notes not played simultaneously occur in bars 5, 6, 7, 11, 12, 13, 14, 16, 16-17, 18, 18-19, 19, 20, 21, 21-22, 22, 22-23, 23-24, 26-27, 27, 27-28, 30, 31, 32, 33, 33-34, 34, 35, 36, 36-37, 37-38, 38, 38-39, 39, 39-40, 40.
- g. A dotted note occurs in bar 23.
- k. Section endings occur in bars 3, 5, 9.

GENERAL REMARKS

Bars—or parts of bars—which contain no semiquavers should be rendered in a more lively manner than those with semiquavers; for example, bar 2 (whole bar), bar 4 (second, third and fourth time-units), bar 6 (second, third and fourth time-units), bar 8 (second, third and fourth time-units), bar 9 (whole bar) etc.

In bar 21 the stress on the second time-unit (l.h.) is shifted from the semiquaver B \flat to the quaver C \times , and on the fourth time-unit (r.h.) from the semiquaver F \sharp to the quaver G \times , the notes with larger value; in bars 22, 23, 24, the stress on the second time-unit is shifted from the first semiquaver to the quaver; in bar 28 and 29 the stresses on the second and fourth time-units are shifted from the first semiquaver to the quaver.

PRELUDE XIX. A MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Dissonances
- g. Dotted notes
- h. Semiquaver runs in both hands simultaneously
- k. Section endings

COMMENTS

N.B.—In Tovey's edition bars 19-24 are wrongly marked 20-25.

- a. Normal touch; special attention should be paid to tied notes

played simultaneously with notes rendered in the normal non-legato.

- b. C (♩ ♪ ♪) ♩ = mm 40–60; four time-units (crotchets) in the bar. A tempo of ♩ = mm 60 is recommended.
- d. Rests replacing stressed quavers occur in bars 1, 2, 5, 6, 7, 8, 9, 10, 13, 14, 15, 16, 17, 18, 19, 21; rests replacing stressed semiquavers occur in bars 1, 4, 9, 11, 12, 15, 16, 17, 18, 20, 23, 24.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 1–2, 2, 2–3, 4–5, 5, 9, 9–10, 10–11, 11, 12–13, 13, 16, 18, 18–19, 20–21, 21, 21–22, 24; dissonances formed by stressed intervals occur in bars 7, 8, 17, 23.
- g. Dotted notes occur in bars 3, 14, 24.
- h. Semiquaver runs in both hands simultaneously occur in bars 6, 19, 22, 23.
- k. Section endings occur in bars 3, 14.

GENERAL REMARKS

Stresses shifted from semiquavers to quavers, the notes with the larger value, occur in bars 1 (third time-unit, r.h.), 4 (third time-unit, l.h.), 9 (first time-unit, r.h.), 12 (third time-unit, r.h.), 18 (first time-unit, l.h.), 20 (third time-unit, r.h.), 24 (second time-unit, r.h.).

FUGUE XIX. A MAJOR

Rules to be applied (see pp. 9–24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Dissonances
- g. Dotted notes
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. 9/8 (♩ ♪ ♪) ♪ = mm 160–240; 9/8 (♪ ♪ ♪) ♪ = mm 80–120; nine time-units (quavers) in the bar. For sections without semiquavers a tempo of ♩ = mm 72 is recommended; for sections with semiquavers a slower tempo is recommended.
- c. 9/8 (♪): the stresses are on the first and seventh time-units;

9/8 (♩): the stresses are on the first, fourth, and seventh time-units.

- d. Rests replacing stressed quavers occur in bars 6, 23, 25, 27, 31, 33, 36, 41, 51; rests replacing stressed semiquavers occur in bars 33, 34.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 2, 3, 3-4, 5-6, 6, 6-7, 7-8, 9, 10, 11, 11-12, 12, 12-13, 13, 13-14, 14, 14-15, 16, 16-17, 17, 17-18, 18-19, 22, 32, 33, 33-34, 36, 36-37, 37, 37-38, 38, 38-39, 39, 41, 43, 45, 45-46, 46, 46-47, 51, 51-52, 52, 52-53, 53. In addition to these dissonances there are a great number of dissonances formed by the time-units which receive no stress; although these should not be emphasized as much as the dissonances formed by stressed time-units, they must always be audible.
- g. Dotted quavers occur in bars 22, 31, 41; in bars 22 and 31 the first semiquaver after the dot is played faster than the following two.
- k. Section endings occur in bars 9, 23, 33, 42, 49.

GENERAL REMARKS

The semiquavers (r.h.) in bar 6 have the function of a *ritardando*, so that the beginning of the subject (l.h.) should be rendered slightly slower than the tempo 9/8 (♩), the latter being resumed after the semiquaver figure. In bar 8 the semiquaver and the demisemiquavers after the dot require a slower tempo, preparing the end of a section. The change from the faster to the slower tempo in bars 22 and 23 should not be abrupt; the same applies to bar 25. In bar 26 the semiquavers again have the function of a *ritardando*, introducing a section of fifteen bars containing semiquavers. In bar 42 the first (faster) tempo should be resumed. From bar 49 to the end of the Fugue all bars contain semiquavers and should be rendered in the slower tempo.

PRELUDE XX. A MINOR

Rules to be applied (see pp. 9-24).

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Dissonances
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. $9/8$ (♩♩♩) ♩ = mm 80–120; nine time-units (quavers) in the bar. A tempo of ♩ = mm 40–50 is recommended.
- d. Rests replacing stressed semiquavers occur in bars 16, 17, 18, 19.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 5–6, 14–15, 26, 27.
- k. Section endings occur in bars 4, 8, 16.

GENERAL REMARKS

In bars 1, 2, 3, 13, 14, 15, 22, 23, the stresses on the first time-unit (r.h.), and in bars 5, 6, 7, 9, 10, 11, 20, 21, the stresses on the second time-unit (l.h.), are shifted from a semiquaver to a quaver, the note with the larger value.

Special attention should be paid to the anticipated time-units in bars 16, 18.

Notes held for more than one bar may be renewed.

FUGUE XX. A MINOR

Rules to be applied (see pp. 9–24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- h. Semiquaver runs in both hands simultaneously
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. C (♩♩♩) ♩ = mm 40–60; four time-units (crotchets) in the bar. A tempo of ♩ = mm 60 is recommended.
- d. Rests replacing stressed quavers occur in bars 1, 2, 4, 5, 8, 9, 11, 12, 13, 15, 16, 17, 19, 20, 21, 22, 24, 25, 28, 29, 31, 33, 36,

- 37, 38, 41, 42, 43, 44, 45, 46, 48, 49, 50, 53, 54, 55, 58, 59, 60, 62, 63, 65, 66, 67, 68, 69, 73, 74, 75, 77, 78, 80, 82, 83, 84, 85, 86, 87; rests replacing stressed semiquavers occur in bars 23, 57.
- f.* Syncopations occur in bars 8, 13, 16, 17, 23, 26, 30, 32, 44, 45, 47, 51, 55, 60, 69, 73. Dissonances formed by stressed notes not played simultaneously occur in bars 6-7, 8-9, 10, 12, 12-13, 13, 16, 19, 19-20, 20, 22, 22-23, 23, 23-24, 24, 24-25, 25, 25-26, 26, 30, 30-31, 31, 33-34, 34, 35, 35-36, 36, 39, 39-40, 40, 40-41, 41, 42, 42-43, 45, 46-47, 47, 50, 50-51, 51-52, 52-53, 54-55, 57, 57-58, 59-60, 60, 60-61, 61, 62, 62-63, 63, 64, 67, 69, 69-70, 70, 70-71, 71, 71-72, 72, 72-73, 74, 74-75, 77, 85, 86; dissonances formed by stressed intervals occur in bars 8, 9, 11, 14, 15, 16, 18, 21, 24, 29, 30, 34, 37, 39, 44, 45, 50, 51, 53, 55, 57, 58, 63, 73, 75, 80, 81, 82, 85.
- g.* Dotted notes occur in bars 17, 19, 20, 21, 27, 34, 38, 39, 51, 52, 54, 56, 64, 73, 75, 78. All notes following dotted quavers are played very short; quavers or semiquavers following dotted crotchets are given their full value. In bar 19, and in all other bars where this pattern is repeated, the semiquaver following the dot (third time-unit, r.h.) should be played after the fourth semiquaver of the same time-unit.
- h.* Semiquaver runs in both hands simultaneously occur in bars 29, 38, 42, 46.
- k.* Section endings occur in bars 4, 14, 18, 27, 35, 48, 65.

GENERAL REMARKS

The Fugue begins after the beat and this determines the structure of the subject; this pattern must be repeated in corresponding places throughout the Fugue.

In bars 1, 4, etc., the two semiquavers following the quaver rest, which replaces a stressed note, should be played in a lively manner.

In bars in which there are more stresses than those occurring on time-units in their normal positions, i.e., in bars containing anticipated stresses, the stressed notes must be well separated from each other; thus in bar 8, for example: first stress on the first time-unit C, A (r.h.), second stress on the crotchet C (r.h.), third stress on the second time-unit A (l.h.), G \sharp (r.h.), fourth stress on the third time-unit C, (l.h.), E, (r.h.), fifth stress on the crotchet E (r.h.), sixth stress on the fourth time-unit C (l.h.), B \sharp (r.h.) and seventh stress on the quaver F (r.h.).

Stresses shifted to the notes with larger value occur in bar 63, where the third time-unit stress is shifted from the semiquaver E to the quaver D (r.h.), and in bar 74, where the fourth time-

unit stress is shifted from the semiquaver A to the quaver C (l.h.).

Chords should be broken.

Notes held for more than one bar may be renewed.

To perform the last five bars of the Fugue effectively one should follow Tovey's advice and "get a friend to lend a third hand."

PRELUDE XXI. B FLAT MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Dissonances
- g. Dotted notes
- i. Demisemiquavers

COMMENTS

- a. Normal touch alternating with legato.
- b. C (♩ ♪ ♫) ♩ = mm 40-60; four time-units in the bar. Tempo: Alla Toccata, ♩ = mm 60 or slightly faster.
- d. Rests replacing stressed demisemiquavers occur in bars 1, 2, 3, 4, 5, 6, 7, 9, 20.
- f. Dissonances formed by stressed intervals occur in bars 11, 13, 15, 17, 18.
- g. Dotted notes occur in bars 11, 13, 15, 17.
- i. Demisemiquavers replacing broken chords are played fast. Demisemiquaver runs in bars 3, 4, 8, 10, 11, 12, 13, 14, 16, 17, 18, 19, are not played twice as fast as semiquavers, but sostenuto, almost like semiquavers.

GENERAL REMARKS

The notation of the demisemiquaver runs is not the same in all editions. The author prefers Tovey's edition, as it shows how eighteenth century musicians phrased such runs. The following are the main points. Bar 3: the third time-unit has four demisemiquavers under a beam, followed by one alone and three under a beam; the fourth time-unit has one demisemiquaver alone, and three under a beam followed by the same pattern repeated. Bar 4 like bar 3. Bar 8 consists of four demisemiquavers under a beam,

one alone, seven under a beam, twice four under a beam, one alone, three and twice two under a beam, one alone and three under a beam. Bar 10: the third time-unit has one demisemiquaver alone and three under a beam followed by the same pattern repeated; the fourth time-unit has twice four demisemiquavers under a beam. The notation of demisemiquaver runs in bars 11, 12, 13, 14, 19, is the ordinary one. Bar 16: the second time-unit has three demisemiquavers (following a tied demisemiquaver) under a beam followed by one alone and three under a beam; the third time-unit has four demisemiquavers under a beam followed by twice two under a beam; the fourth time-unit has the ordinary notation. Bar 17: the first time-unit has one demisemiquaver alone and three under a beam, followed by the same pattern repeated; the first half of the second time-unit has a dotted semiquaver followed by a very fast demisemiquaver; the first demisemiquaver, *D*_♭ of the second half is also a quaver in the upper part and this must be held while the last three demisemiquavers are rendered in the normal touch. Bar 18: the first two time-units like those in bar 16; the third time-unit has four demisemiquavers under a beam followed by one alone and three under a beam; the fourth time-unit has four demisemiquavers under a beam followed by three under a beam and one alone. None of the demisemiquavers written alone should receive much emphasis, unless they are stressed notes, otherwise it would cause wrong accentuation.

The first of two quavers must be held longer than the second (bars 1, 2, 3, 4, 5, 6, 7, 9, 20).

FUGUE XXI. B FLAT MAJOR

Rules to be applied (see pp. 9-24):

- a.* Touch on keyboard instruments
- b.* Significance of time-signatures and note values
- c.* Stresses on time-units: in their normal positions and anticipated
- d.* Rests replacing stressed notes
- e.* Uneven playing resulting from *c*, *d*
- f.* Dissonances
- g.* Dotted notes
- h.* Semiquaver runs in both hands simultaneously

COMMENTS

- a.* Normal touch; special attention should be paid to tied notes played simultaneously with notes rendered in the normal non-legato.

- b. $\frac{3}{4}$ (♩ ♪ ♩) ♩ = mm 40-60; three time-units (crotchets) in the bar. A tempo of ♩ = mm 60 is recommended.
- d. Rests replacing stressed quavers occur in bars 1, 5, 9, 11, 12, 15, 16, 17, 18, 22, 24, 25, 28, 29, 30, 31, 32, 39, 40, 43, 44, 45, 46; rests replacing stressed semiquavers occur in bars 9, 10, 13, 14, 22, 23, 26, 27, 35, 36, 37, 38, 41, 42.
- f. Dissonances formed by stressed notes not played simultaneously occur in bars 5-6, 6-7, 9-10, 10-11, 13-14, 14-15, 22-23, 23-24, 26-27, 27-28, 35-36, 36-37, 37-38, 38-39, 41-42, 42-43; dissonances formed by stressed intervals occur in bars 7, 8, 9, 11, 12, 15, 16, 17, 18, 24, 25, 28, 29, 39, 40, 43, 44, 45, 46.
- g. Dotted quavers followed by semiquavers occur in bars 5, 9.
- h. Semiquaver runs played simultaneously in both hands occur in bars 11, 12, 15, 16, 17, 18, 24, 25, 28, 29, 39, 40, 43, 44, 45, 46.

GENERAL REMARKS

The Fugue begins after the beat and this determines the structure of the subject; this pattern must be repeated in corresponding places throughout the Fugue. The pattern of the semiquaver run in bar 2, which begins after the beat, must be repeated in bar 3 and in all similar places.

PRELUDE XXII. B MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Dissonances
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. C (♩ ♪ ♩) ♩ = mm 40-60; four time-units (crotchets) in the bar. A tempo of approximately ♩ = mm 60 is recommended.
- d. Rests replacing stressed quavers occur in bars 1, 2, 3, 4, 7, 8, 9, 12, 13, 14, 15, 19, 20, 21, 22.

- f. Dissonances formed by stressed notes not played simultaneously occur in bars 3, 4, 6, 6-7, 10, 11, 19, 23; dissonances formed by stressed intervals occur in bars 1, 2, 4, 6, 8, 9, 10, 11, 12, 13, 16, 17, 18, 20, 21, 22, 23, 24.
- k. Section endings occur in bars 7, 13.

GENERAL REMARKS

The structure of the Prelude is determined by its beginning after the beat; this pattern must be repeated in corresponding places throughout the piece.

Notes held for more than one bar may be renewed.

FUGUE XXII. B MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- h. Quaver runs in both hands simultaneously
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. $\text{♩} \text{♩} \text{♩} \text{♩} = \text{mm } 40-60$; two time-units (minims) in the bar. A tempo slightly faster than $\text{♩} = \text{mm } 60$ is recommended.
- c. Two stresses in the bar, except in bar 1 which has one stress only, as it contains no shorter notes than time-units.
- d. Rests replacing stressed crotchets occur in bars 2, 4, 11, 13, 16, 26, 28, 30, 33, 38, 46, 47, 49, 51, 54, 56, 68, 69, 70.
- f. Syncopations occur in bars 29, 40, 43, 46, 50, 61, 63, 67, 71. Dissonances formed by stressed notes not played simultaneously occur in bars 4-5, 11-12, 13, 13-14, 14-15, 15-16, 16-17, 17, 17-18, 18-19, 19, 21-22, 22-23, 23-24, 28-29, 29, 31-32, 32-33, 33-34, 34, 35-36, 36, 38-39, 40-41, 43-44, 45, 47-48, 49-50, 50, 52-53, 53-54, 58-59, 60-61, 61, 62-63, 63, 63-64, 64-65, 65-66, 66-67, 71-72, 73-74; dissonances formed by stressed intervals occur in bars 11, 14, 23, 29, 30, 34, 39, 53, 60, 65.

- h.* Quaver runs in both hands simultaneously occur in bar 46.
- k.* Section endings occur in bars 25, 37.

GENERAL REMARKS

It is advisable to pause at the beginning of bar 64, on the crotchet B \flat ; the second crotchet of the first time-unit of this bar should be played in tempo.

It is advisable to broaden the tempo somewhat from bar 70 to the end, especially the quavers in bar 72.

Notes held for more than one bar may be renewed.

PRELUDE XXIII. B MAJOR

Rules to be applied (see pp. 9-24):

- a.* Touch on keyboard instruments
- b.* Significance of time-signatures and note values
- c.* Stresses on time-units: in their normal positions and anticipated
- d.* Rests replacing stressed notes
- e.* Uneven playing resulting from *c*, *d*
- f.* Syncopations and dissonances
- h.* Semiquaver runs in both hands simultaneously
- k.* Section endings

COMMENTS

- a.* Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b.* C (♩♩♩)♩ = mm 40-60; four time-units (crotchets) in the bar. A tempo of ♩ = mm 60, or slightly faster, is recommended.
- d.* Rests replacing stressed semiquavers occur in bars 1, 2, 7, 11, 12, 15, 17, 18.
- f.* Syncopations occur in bars 5, 7, 8, 9, 14. Dissonances formed by stressed notes not played simultaneously occur in bars 1, 1-2, 2-3, 3, 3-4, 4, 4-5, 5, 6-7, 7, 7-8, 8, 9-10, 12-13, 13, 13-14, 14, 15, 15-16, 17, 18-19; dissonances formed by stressed intervals occur in bars 4, 5, 9, 10, 13, 14, 19.
- h.* Semiquaver runs in both hands simultaneously occur in bar 18.
- k.* Section endings occur in bars 6, 15.

GENERAL REMARKS

The upper part of the Prelude begins after the beat and this

determines its structure; this pattern must be repeated in corresponding places throughout the Prelude.

Notes held for more than one bar may be renewed.

FUGUE XXIII. B MAJOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- k. Section endings

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. C (♩ ♪ ♪) ♩ = mm 40-60; four time-units (crotchets) in the bar. A tempo of ♩ = mm 60, or slightly faster, is recommended.
- d. Rests replacing stressed quavers occur in bars 1, 3, 5, 6, 7, 8, 9, 11, 12, 14, 15, 16, 20, 21, 24, 26, 31, 33; rests replacing stressed semiquavers occur in bars 8, 9, 13, 19, 26, 29, 32.
- f. Syncopations occur in bars 22, 33. Dissonances formed by stressed notes not played simultaneously occur in bars 4, 4-5, 5, 6, 6-7, 7, 8, 10, 12-13, 13, 14-15, 15, 15-16, 16, 16-17, 17, 18, 19, 19-20, 20, 20-21, 21, 21-22, 22, 22-23, 24-25, 25, 27, 28-29, 29, 30, 30-31, 32, 32-33, 33.
- g. Dotted notes occur in bars 3, 7, 12, 17, 23, 30, 31. Semiquavers following dotted quavers are played short; quavers and semiquavers following dotted crotchets receive their full value. In bar 30 the semiquaver following the dot is played after the fourth semiquaver of the same time-unit.
- k. Section endings occur in bars 9, 18, 26.

GENERAL REMARKS

The Fugue begins after the beat and this determines the structure of the subject; this pattern must be repeated in corresponding places throughout the Fugue.

PRELUDE XXIV. B MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- f. Syncopations and dissonances
- g. Dotted notes
- h. Quaver runs in both hands simultaneously
- k. Section endings

The meaning of

- 3. Andante

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
 - b. C (♩) = mm 80-120; four time-units (crotchets) in the bar. A tempo of ¹ = mm 92 is recommended.
 - c. Owing to the mark Andante, the stresses should be less pronounced than in a piece marked by the time-signature alone.
 - f. Syncopations occur in bars 1, 2, 4, 5, 6, 8, 9, 10, 11, 12, 13, 16, 22, 24, 25, 27, 29, 31, 32, 39, 40, 42, 43, 44, 45, 46. Dissonances formed by stressed notes not played simultaneously occur in bars 1, 1-2, 2, 2-3, 3, 3-4, 4, 4-5, 5, 6, 6-7, 7-8, 8, 8-9, 9, 9-10, 10, 10-11, 11, 12, 12-13, 13, 13-14, 14, 14-15, 16, 16-17, 17, 18, 19-20, 22, 22-23, 23, 23-24, 24, 24-25, 25, 25-26, 26, 27, 29, 31, 32, 33, 34, 38-39, 39, 39-40, 40, 40-41, 41, 42, 44, 45, 46, 46-47, 47; dissonances formed by stressed intervals occur in bars 3, 22, 23, 33, 34, 35, 36, 37, 38, 40, 46.
 - g. Dotted notes occur in bars 14, 15, 16, 35, 38. Since the tempo of this Prelude is fast (no semiquavers), quavers after dotted crotchets are short; crotchets after dotted minims retain their full value. In bar 15 the quaver following the dotted crotchet should be played after the second quaver of the same time-unit; the same applies to bar 38. In bar 14 the two semiquavers following the dotted crotchet should be played after the second quaver of the same time-unit.
 - h. Quaver runs in both hands simultaneously occur in bars 18, 21, 22, 23, 24, 26, 28, 30, 33, 34, 35, 36, 37, 38, 41.
 - k. Section endings occur in bars 7, 17, 27.
3. The reduced emphasis on stresses cancels the uneven playing; this quality is most apparent in the left hand.

GENERAL REMARKS

The syncopations and dissonances are the only notes which receive stresses, since the stresses on time-units are less significant in Andante.

The semiquavers in bar 7 should be played almost like quavers, not twice as fast, and the quavers of the fourth time-unit (l.h.) should be played somewhat slowly, the tempo being resumed in bar 8.

A short pause is recommended on the quaver B \sharp , the third time-unit, in bar 42.

Notes held for more than one bar may be renewed.

FUGUE XXIV. B MINOR

Rules to be applied (see pp. 9-24):

- a. Touch on keyboard instruments
- b. Significance of time-signatures and note values
- c. Stresses on time-units: in their normal positions and anticipated
- d. Rests replacing stressed notes
- e. Uneven playing resulting from c, d
- f. Syncopations and dissonances
- g. Dotted notes
- h. Semiquaver runs in both hands simultaneously

The meaning of

4. Largo

COMMENTS

- a. Normal touch; special attention should be paid to long or tied notes played simultaneously with notes rendered in the normal non-legato.
- b. C (♩ ♪ ♩) ♩ = mm 40-60; four time-units (crotchets) in the bar. A tempo of ♩ = mm 40-52 is recommended.
- d. Rests replacing stressed semiquavers occur in bars 32, 33, 39, 40, 48, 49, 51, 52, 53, 55, 59, 61, 62, 71, 72, 75.
- f. Syncopations occur in bars 13, 47, 62, 70. Dissonances formed by stressed notes not played simultaneously occur in bars 6, 7, 8, 9-10, 10, 10-11, 11, 12, 12-13, 13, 14-15, 15, 15-16, 16, 16-17, 17, 17-18, 18, 19, 19-20, 20, 20-21, 22, 22-23, 23, 24, 25, 25-26, 26, 26-27, 27, 27-28, 28, 28-29, 29, 29-30, 31, 31-32, 32, 33, 35-36, 39, 39-40, 40, 44, 45, 45-46, 46, 46-47, 47, 48, 49, 49-50, 50, 51, 52, 53, 54, 55-56, 56, 56-57, 58, 59, 59-60, 60, 61, 62, 62-63, 63, 63-64, 64, 64-65, 65, 65-66, 66, 66-67, 67, 67-68, 68, 68-69, 70-71, 71, 71-72, 72, 73, 74, 75; dissonances

- formed by stressed intervals occur in bars 4, 5, 9, 10, 12, 13, 14, 16, 21, 22, 23, 30, 31, 33, 34, 35, 37, 38, 39, 41, 42, 44, 45, 47, 48, 49, 50, 51, 52, 53, 54, 55, 57, 58, 59, 60, 67, 69, 70, 71, 74, 75.
- g. Dotted notes occur in bars 4, 9, 10, 13, 22, 32, 46, 61, 62, 71, 75.
- h. Semiquaver runs in both hands simultaneously occur in bars 50, 52, 57.
4. The characteristic of Largo—an increased number of stresses—is cancelled where two notes are under a slur, as in bars 1, 2, etc. Otherwise the second part of a time-unit, the second quaver or third semiquaver, is stressed.

GENERAL REMARKS

The Fugue begins after the beat and this determines the structure of the subject; this pattern must be repeated in corresponding places throughout the Fugue.

Bars or time-units without semiquavers should be played in a lively manner. The bars without semiquavers are 1, 2, 3, 5, 8; the time-units without semiquavers are the first and second in bar 6, the third and fourth in bar 7, the first and second in bars 11, 14, the first and second in bar 15, and the third and fourth in bars 24, 25.

The subject ends at the beginning of bar 4; it is advisable to delay the entry of the left hand long enough to convey this ending convincingly. In bar 19 the beginning of the subject should not be obscured by the higher and lower parts; this is even more important in bars 21, 22, 23.

For the slurs in bar 30 see page 23, *Slurred Notes*.

In bars 32 and 46 a semiquaver is followed by a dotted quaver; here the semiquaver should be very short and the dotted quaver prolonged. The custom of playing the semiquaver before a dotted quaver very short was observed in Bach's time; at a later date such semiquavers were rendered more gently (see Tuerk's *Klavierschule*, 1789).

Chords may be broken.

Notes held for more than one bar may be renewed.

